

LEAF OF THE SYMMACHORUM-NICOMACHORUM
DIPTYCH. END OF THE 4th CENTURY.

VICTORIA AND ALBERT MUSEUM
DEPARTMENT OF ARCHITECTURE AND SCULPTURE

CATALOGUE OF
CARVINGS IN IVORY

BY

MARGARET H. LONGHURST

PART I

Up to the Thirteenth Century

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PREFATORY NOTE

THE previous Catalogue of the Collection of Carved Ivories, written by William Maskell, published in 1872, was one of the first serious contributions to the study of ivory carvings, and in spite of the very considerable literature which has been devoted to the subject since that date it remains of permanent value, and the Introduction (separately reprinted in the form of a handbook in 1875) contains a mass of information not easily obtainable elsewhere. Maskell's catalogue of originals was followed in 1876 by Westwood's catalogue of the 'fictile ivories' or casts in the South Kensington Museum, to which was added 'an Account of the Continental Collections of Classical and Mediæval Ivories'; another work which contains much information which has proved invaluable to students in all countries.

The first acquisitions were made in 1853, but it was during the 'sixties that by far the greater part of the Collection was acquired, chiefly through the medium of the collector-dealer, John Webb, who generously lent the greater part of his collection of ivories to the Museum until funds became available for their purchase. The fine Byzantine statuette of the Virgin and Child (702-1884) and the Italian relief of Joseph's Dream (701-1884) were acquired in 1884, and several important Gothic ivories in 1893, but relatively speaking, except for a beautiful Early Egyptian seated figure (1307-1903) and some other pieces presented by the Egypt Exploration Fund in 1903, few ivories of the first importance were added to the Collection after the publication of Maskell's Catalogue until 1910, when the Salting Bequest was received. Together with a number of exceedingly valuable ivories this Bequest contains a few of doubtful authenticity. Since 1910 a succession of important examples have

been acquired, including two Early Byzantine reliefs of Christ (A 4-1910) and the Virgin and Child (A 1-1912) and the beautiful Early Christian relief of the Miracle of Cana (A 1-1921), acquired in 1921. The section of English ivories has also been considerably strengthened recently by the purchase of a Romanesque tau-head (A 1-1914), a very fine Gothic figure of Christ on the Cross (A 2-1921) bought, together with a Romanesque pectoral reliquary cross (A 10-1921), in 1921, and another small relief bought in 1923 (A 80-1921). The Alfred Williams Hearne Gift, received in 1923, contained a number of ivories of various periods. Several interesting ivories were also included in the Bequest left to the Museum by Mrs. G. Cowell in 1925. Among the latest additions are an important Byzantine relief of the Last Judgment (A 24-1926), purchased last year, and an extremely valuable Early Christian diptych of the fifth century with scenes from the Life of Christ (47-1926), generously presented by its owner, Mr. F. E. Andrews.

The present Catalogue, of which this is the first volume, was begun under my direction by Mr. Gerald Siordet, who was working as a Temporary Cataloguer in the Museum just before 1914; on the outbreak of the War he enlisted at once as a volunteer and served in the Rifle Brigade, first in France and later in Mesopotamia, where he was killed early in 1917. After the end of the War it was continued, with some help from myself, by Miss Margaret Longhurst, now an Assistant in the Department of Architecture and Sculpture, and by far the largest part of the work here published is due to her. She wishes to acknowledge her indebtedness, amongst others, to Mr. R. P. Bedford, Deputy Keeper in the Department; to Mr. A. Van de Put, Deputy Keeper in the Library, for help in connection with heraldry; to Dr. H. R. H. Hall and Mr. Eric Millar of the British Museum; to Sir Thomas Arnold, to Mr. A. R. Guest of the Board of Education, Professor S. Flury, at Basle, and Dr. Kühnel, at Berlin, for help in connection with Arabic inscriptions; and above all to Dr. Adolf Goldschmidt of the Berlin University.

Its form has been mainly conditioned by a desire to issue it as cheaply as possible, so that it may be accessible to students of moderate means. Half-tone has been used instead of collotype, and

no attempt has been made to reduce the illustrations to a strictly uniform scale or to reproduce even the most important of the ivories full size, although in each case all the examples on the same plate are reproduced on a similar scale. But readers may be reminded that full-size photographs of almost all the ivories illustrated, the negative numbers of which are in each case quoted, can be purchased at the Museum.

This part of the Catalogue deals with the ivories up to the thirteenth century; the second volume, dealing with work of the period after the thirteenth century, is in course of preparation. But for general convenience of arrangement a few Mohammedan ivories of the fourteenth century have been included here.

ERIC MACLAGAN

May, 1927

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CATALOGUE OF CARVINGS IN IVORY

Introduction

THE general history of carving in ivory and allied materials has been frequently dealt with, and it seems unnecessary here to give more than a very brief outline of its development up to the Gothic period. For a more detailed account, reference may perhaps best be made to the Introduction by Mr. Dalton to the Catalogue of the Ivory Carvings of the Christian Era at the British Museum, 1909, and other books mentioned in the Bibliography given on pp. 95 and 96.

While in some ways ivory carving has a longer and more continuous history than any other branch of sculpture, it is rather a question of a succession of groups than of an unbroken historical development. In Europe the ivory carver was singularly at the mercy of his material, for the supply of which he was dependent on remote and more or less barbarous countries. This question of supply no doubt partially accounts for the barren periods when, so far as we have the right to judge from existing examples, the production of ivories practically ceased. For example, the Mohammedan conquests of the seventh and eighth centuries must to some extent have interfered with the traffic between Nubia, one of the great distributing centres, and Egypt; and so, through Syria and Cyprus, with Europe. By what route the vast quantities of tusks necessary to furnish the raw material for the immense output of the Carolingian and Gothic periods arrived in Europe, it is difficult to say. Communication with the East was probably furnished by the

navies of Cyprus, but there appears to be no record of the port at which the ivories were landed.¹ It is almost impossible to tell in individual cases whether the ivory used for the earlier carvings was African or Indian; Asiatic ivory is described as of a denser white, though less close in texture than African. At the present day few mediæval ivories are in such a condition as to make the original source of their material more than a matter for conjecture. There is, however, evidence that during the later Middle Ages, and probably earlier, a large part of the ivory used came from Africa, while at a more remote period Indian ivory seems to have been used for consular diptychs.² In Western and Northern Europe, chiefly during the Romanesque period, walrus tooth (or morse ivory) was largely used in place of elephant tusk, probably owing to the fact that it was more easily obtainable; more rarely whale's bone was employed. Ordinary bone was also used, notably for a number of small reliefs of the Coptic period; and later, at the end of the fourteenth century, in Northern Italy it was again used by a prolific school of craftsmen known as the *Embriachi*.

While very few ivories, especially among those belonging to the period with which we are dealing, have retained much of their polychrome decoration, enough remains to show that in all probability a large number of them were originally lavishly coloured and gilded and frequently enriched with jewels. The ivories from Nineveh, now in the British Museum, are inlaid with lapis-lazuli and gold, and several of the incised panels of the Coptic period in this Museum show signs that the designs were filled in with some form of pigment or paste (623-1884, A 165-1920, 1921-1897). The Veroli casket has remains of gilding, and one at least of the Byzantine ivories (5-1872) shows traces of colour, while the two reliefs of Christ and the Virgin (A 4-1910, A 1-1912) have been stained green. There are considerable remains of colour on several of the Carolingian reliefs, though whether the actual pigment is

¹ M. Koechlin (*Les Ivoires Gothiques Français*, 1924, I, pp. 31, 32) discusses the question at length, but without finding any solution of the problem.

² See Dalton, *op. cit.*, pp. xlvii ff., also A. Maskell, *Ivories*, chapter I, where an excellent account is given of the provenance of different kinds of ivory.

original is perhaps doubtful. The Crucifixion relief (250-1867) shows a curious method of decoration, the surface being studded with tiny gold pins. A number of ivories of the Romanesque period, for example the three panels in walrus tusk (144, 145-1866, 378-1871), have apparently been treated with some form of purple stain; while others, such as the head of a tau-cross with the Signs of the Zodiac (215-1865), have been richly jewelled.

In Western Europe, at certain times, notably in the Carolingian age, ivory carving acquires an importance not perhaps warranted by its intrinsic merits when compared with the work of other periods. Other remains of the glyptic art of this period are almost non-existent, and ivory carvings alone remain to bridge the gulf between the dying classical civilization and the revival of monumental sculpture in the latter part of the eleventh century. In Eastern Europe similar conditions obtain: Byzantine figure sculpture on a large scale seems practically to have ceased to exist after the end of the sixth century, and here again ivories remain almost the only worthy representatives of a plastic tradition.

Both Byzantine and Carolingian ivories have exercised a considerable influence on the development of Romanesque sculpture. Dr. Goldschmidt has suggested a very convincing parallel between the Byzantine relief with Christ Enthroned, in this Museum (273-1867), and the half-length figure in the tympanum of the north-west doorway of the Church of St. Godehard at Hildesheim, which he suggests is derived from a similar ivory relief.¹ Other examples are instanced by Mr. Dalton in the Introduction to the British Museum Catalogue.

Illuminated manuscripts were in their turn a fertile source of inspiration for both Byzantine and Carolingian ivories. Both the Veroli casket and the panel with the Joshua scenes (216-1865, 265-1867) are good examples, some of the groups being almost identical with those on paintings in the Joshua Rotulus in the Vatican. Examples in the Carolingian period are even more numerous and striking.

¹ Berlin *Jahrbuch*, XXI (1890), pp. 230 ff. A cast of this relief is exhibited in Room 46A.

Textiles, too, furnish prototypes: the beasts on one of the horns in the Museum (7953-1862) or the griffin on a small bone panel (A 74-1925) being closely similar in style to the monsters so often met with on earlier as well as contemporary textiles.

The connection between metalwork and ivories is frequently very close. A silver casket in the Cathedral at Anagni,¹ though probably of a rather later date, is of precisely the same form as the Byzantine casket in this Museum (247-1865), and has small panels with figure-subjects framed in foliage borders. Another in the Czartoryski Museum at Cracow² has panels with monsters similar to the griffin on the bone panel recently acquired for the Collection (A 74-1925).

Though charming and extremely accomplished work was produced during the succeeding Gothic period, with the rise and rapid development of monumental sculpture ivory carving ceases to have the same historical significance as during the earlier age. From this time onwards, though in point of quantity the fourteenth century is the most prolific period of all, ivory carving takes a position definitely subordinate to that of work on a larger scale.

Ivory carvings of the prehistoric period are not represented in the Collection: these must be sought at the British Museum. The earliest examples in the Museum are of Egyptian origin; among them are fragments of a cylindrical cup belonging to the First Dynasty (3600-3400 B.C.), a beautifully modelled naked seated figure, perhaps of rather later date, and a couchant lion, probably used as a gaming piece. Assyria is represented by a finely carved knife-handle in the form of a lion devouring a gazelle (301-1874), which belongs to the seventh century B.C.

Of the purely classical period there are no examples, though there are a few ivories of Egypto-Roman origin belonging to the end of the period, the most important of these being the figure of a leaping tigress (A 92-1923). Coptic Egypt is rather better represented, and there are several small pieces illustrating an interesting group

¹ Toesca, in *L'Arte*, IX (1906), p. 36.

² *Die Ausstellung Meisterwerke Muhammedanischer Kunst in München*, 1910, Pl. 124.

of incised ivory or bone panels where the pattern has been filled with coloured pastes.

But the first great group of ivories is one which, for want of a better name, is usually called Early Christian, though it includes a number of ivories which are distinctly Late Pagan in subject and treatment. On the whole, the tendency of modern writers has been to locate the group more and more in the neighbourhood of Alexandria and of Antioch, but it is peculiarly difficult to pronounce upon the place of manufacture of individual reliefs of the period. The whole Mediterranean was united to an extent since unparalleled in a common civilisation, and craftsmen from Syria or from Egypt, trained under influences at least remotely Greek, may have worked in Rome or Milan. While there is, perhaps, no particular reason to believe that any considerable number of the other ivories were made in Constantinople, it seems probable that most of the consular diptychs were carved there.

Perhaps the most beautiful of all Late Pagan ivories is the Symmachorum-Nicomachorum diptych, one leaf of which is illustrated on the Frontispiece. Though there are some grounds for the belief that this relief, which is based on a classical model and which belongs to the end of the fourth century, may be of Western, possibly Roman, origin, it is closely related in style to the Alexandrian tradition. Again, the carving shows affinities with the equally fine relief of the Maries at the Sepulchre, in the Trivulzio Collection at Milan, and the Probianus diptych at Berlin, both of which have been assigned by Dr. Wulff to Syria, though a Western origin has also been claimed for them by Professor Haseloff and others. This is only one example of the difficulty of ascribing any exact local provenance to individual ivories, even when they are of outstanding merit. The whole question has been most ably discussed at considerable length by Mr. Dalton in his recent book, *East Christian Art* (pp. 171-173, 201-212).

Other ivories in the Collection, the provenance of which has given rise to equally widely divergent views, are the panels from a casket (149, 149c-1866) formerly in the Abbey of Werden. These panels may be associated with a book-cover in the Cathedral at Milan and with various other ivories, the whole group having been

ascribed by different writers to Antioch, Rome, Milan, and Provence. Another interesting ivory belonging to this group, a diptych of a very rare type with scenes from the Life of Christ, has quite recently been presented by its owner, Mr. Andrews, to the Museum.

The lovely ivory with a portion of the scene of the Miracle at Cana, and another panel with St. Peter dictating the Gospel to St. Mark, belong to a series of reliefs, dating from the sixth century, which seem to have formed part of the ivory chair of St. Mark, formerly at Grado.¹ These carvings, which show very marked stylistic peculiarities, should probably be associated with Alexandria for iconographic reasons. From the point of view of the relationship of one period with another these reliefs are peculiarly interesting, as they appear to have furnished the models for the panels of the great ivory *paliotto* at Salerno, which is dated at the end of the eleventh century. Of two other groups of this period, those connected with the ivory throne at Ravenna and those associated with the book-cover from Murano, now also at Ravenna, this Museum possesses no examples; both groups have been ascribed alternatively to Syria and to Egypt.

Another group, that of the consular diptychs, is, however, represented by two characteristic examples. A very large proportion of the remaining ivories of this first period are in the form of diptychs. These usually owe their preservation to the fact that at a later period they were transformed into book-covers. In its origin the diptych was purely practical: it corresponded at once to the note-book and the letter-card. As a rule it consisted of two leaves of hard wood, the insides hollowed and coated with wax and the outsides plain. The writing was done on the wax with the sharp end of a stylus and erased with the flat butt-end. If, however, the diptych was made of ivory, it could also be used for receiving ink, and Martial expressly notes this as an advantage for weak eyes:

Languida ne tristes obscurant lumina cerae
nigra tibi niveum littera pingat ebur. (xiv. v.)

¹ See the *Burlington Magazine*, XXXVIII (1921), pp. 178 ff.

Writing in ink could easily be sponged off, and the slight hollowing of the inside of the leaf would protect it from being rubbed off accidentally. Diptychs were apparently given as presents, frequently in commemoration of family events, and a tendency to decorate them would naturally have arisen, the decoration being confined to the outside. The Symmachorum diptych, which probably commemorates a marriage, is an example of this kind. Another motive of decoration was supplied by the use of diptychs to convey the news of official appointments. Martial, who wrote several of his mottoes on the subject of writing-tablets, speaks (xiv. iv) of the recipient offering sacrifices in thanksgiving for his name figuring in the honours list. But ultimately the practice became reversed. It was the recipient of the honour, and more particularly of the Consulate, who sent out diptychs to notify the Emperor and others of his appointment. These diptychs were purely ceremonial, much larger than those intended for practical use, and more or less richly ornamented according to the rank of the recipient. For example, no less than eight diptychs sent out by Areobindus, Consul at Constantinople in A.D. 506, have been preserved, some more elaborate than others. And more than a century earlier, in 391, Symmachus writes of sending to the Emperor a diptych mounted in gold, and to his other friends ivory tablets or little silver canisters. About fifty or sixty of these ceremonial diptychs have been preserved, in whole or in part. They are not all consular: some were made for other officials in spite of the edict of Theodosius, late in the fourth century, which forbade any but consuls to present them.¹ As Christianity was already officially established by the date to which the earliest of the ceremonial diptychs can be assigned, the very end, that is, of the fourth century, it is natural enough that diptychs with Christian subjects should also be found, though these are extremely rare. They may at first have been meant for presents, but by the fifth century a liturgical use of diptychs seems to have been established in the Church. Names, sometimes of those offering oblations, sometimes of the living for whom prayers were asked,

¹ Several of these non-consular diptychs figure among the casts exhibited in the same room with the ivories.

and sometimes of the dead, were solemnly recited during the mass; and these names were temporarily or permanently inscribed on diptychs, which themselves, by the time of the Council of Mopsuestria in 550, ranked among the precious objects preserved in church treasures. The back of the diptych of Flavius Anastasius contains such a list, now almost illegible, which seems to date from about the sixth or seventh century.

After the end of the sixth century there is an almost complete blank, though a few roughly carved ivories may belong to the earlier part of the seventh century. The position with regard to the earlier part of the eighth century is little better, but the end of that century saw the beginning, in the West, of the great revival of art under the Carolingian Emperors.

The Eastern Empire in the eighth and ninth centuries was disturbed by the Iconoclastic Movement, during which the making of religious images was severely discouraged. But it is very probable that to this period belong the earliest and finest of a large group of caskets with secular subjects, of which the most magnificent example is the casket in this Museum, formerly in the Cathedral at Veroli. While it is impossible to date any of these caskets very positively, it seems likely that those of rougher workmanship, such as 247-1865, are rather later in date, while some again are probably Western copies. The caskets with sacred subjects are usually considered to be contemporary with the later examples with mythological scenes, and to date from the eleventh or twelfth century, but the panel with scenes from the Life of Joshua, in the Collection, appears to be rather earlier in date.

As far as we know from existing examples, with the exception of the caskets, the main period of purely Byzantine ivory carving begins after the cessation of the Iconoclastic disputes in 842. The best of the carvings produced during the centuries immediately following have never in their own way been surpassed for beauty or accomplishment. The difficulty of dating ivories within this period is increased by the fact that there is practically no major sculpture with which they may be compared, and in the few cases where there is any external evidence of date this is stylistically rather contra-

dictory. It seems possible, however, to form a number of groups of ivories related in style, and within tentative limits to arrange these in some chronological order, and it is at least reasonable to conclude that the great period must have come to an end with the Sack of Constantinople in 1204. At the same time, from an analogy with mosaics and embroideries, it is quite possible that good work was done at a subsequent date; for example, the very lovely miniature mosaic of the Annunciation (7231-1860), exhibited with the ivories, must be attributed to the thirteenth or fourteenth century. The finer carvings, of which the pierced relief from a book-cover (215-1866) is an excellent example, have a refinement and careful finish that is a survival of the classical tradition, but the minor work suffers from a monotony of design and a carelessness of execution which becomes very tedious. While from a comparison with manuscripts there are some grounds for assigning much of the poorer work to a later date, at the same time a general tendency to artistic decadence cannot justify the assumption that within any given group all the bad work is necessarily later than the good. The difference may quite as well be due either to unskilled craftsmen or to a remoter locality of production: an example of this is the relief representing the Emperor Otto II mentioned below. The only ivory the date of which seemed to be fixed by external evidence is the magnificent relief in the Cabinet des Médailles in Paris, of Christ crowning the Emperor Romanus and his wife Eudocia; this has always been supposed to represent Romanus IV and has therefore been dated 1068-71. It has, however, recently been suggested that the Emperor is Romanus II and the date of the relief about 945,¹ a period which, from a comparison with illuminated manuscripts, appears more probable. The supreme masterpiece of Byzantine ivory carving, the Harbaville triptych in the Louvre, has usually been ascribed to the tenth century, though the very close resemblance in style to the Romanus panel made M. Diehl place it in the middle of the following century. Other fine reliefs with saints at Vienna, Venice and Dresden, belong to the same group; these reliefs have inscriptions relating to the 'despot Constantine', who may be any one of the

¹ Hayford Peirce and Royall Tyler, *Byzantine Art*, 1926, pp. 38-9.

Emperors of that name in the tenth or eleventh century; though if the tenth century date is accepted for the Romanus relief the inscription probably refers to Constantine Porphyrogenitus (912-59). On the other hand, the relief in the Musée de Cluny representing the Emperor Otto II of Germany (973-83) and his wife Theophano, which is apparently contemporary, while showing the same composition as the Romanus relief, is so poor in workmanship that its authenticity has been suspected. It seems, however, not unlikely that the inferior quality of the work is due to its having been carved after a well-known model by an unskilled craftsman, perhaps in Germany itself by some Greek among the entourage of the Empress.

Another group of ivories the dating and origin of which are very uncertain, though some of the earliest examples, perhaps, go back to the Iconoclastic period, are the oliphants, or horns of elephant tusk. Some of these, for example the Clephane horn now on loan in the British Museum, with representations of scenes from the Hippodrome, may have been made in Constantinople, but others, such as the two examples in this Museum (7953-1862, 8035-1862), are more probably of Oriental origin. Others, again, appear to be Western imitations. Among these groups it is exceedingly difficult to assign individual examples to any definite provenance. But wherever they were carved, the animals and monsters on most of the horns are of Oriental type, similar to those common on textiles. The horns were probably used, as their subjects seem to suggest, for various purposes, such as circus performances, hunting, or for religious ceremonies.

Yet another class is represented by a group of caskets with ornament also derived from Oriental sources. The earliest of these is a box, probably of Mesopotamian origin, with a decoration of vine scrolls of the same character as those on the bone plaques of the Coptic period found in large quantities in Egypt. Another interesting and rare type is the flat casket (5471-1859), probably a Byzantine work done under Mohammedan influence. But the main group consists of a number of ivories carved, as the inscriptions show, in the tenth century for the Court of the Caliphs of Cordova. That Court, one of the most luxurious and cultured in Europe at this period,

was an artistic centre of great importance. This group of ivories includes a number of caskets of extreme beauty carved with compositions of figures, animals and birds among elaborate foliage scrolls. The style seems to derive, as perhaps the craftsmen also derived, from Mesopotamia. In another rather later group, showing the same dominating influence, the caskets are not carved, but painted with interlacing scrolls and foliage and figures of animals, birds, and men. These painted ivories have been associated with Mesopotamia itself, but it seems more probable that they were produced in Sicily by Arab artists.

The great revival of learning and art that took place, mainly in the regions that are now North-eastern France and Western Germany, under the successors of Charlemagne (crowned Emperor of the West in 800), found one of its chief means of expression in ivory carving. The material must have been abundant, though occasionally palimpsest reliefs are found in which an earlier carving has been sacrificed to a later one. There are several instances of this practice in the Collection, notably in the case of the relief of the Crucifixion (266-1867), where a portion of a consular diptych has been recarved on the other side; and in the case of the diptych (253, 254-1867), where two reliefs of a period not very much earlier than the date of the recarving have been re-used. No. 257-1867 is interesting as showing on the back one of those Early Christian ivories which so strongly influenced both the iconography and the style of Carolingian ivory carving. At this period the diptych appears in a rather altered form: all traces of its original purpose have disappeared and the reliefs have become the only important part of it. A new use was found for diptych-leaves, old and new, in providing the decoration for book-covers, especially for psalters and liturgical Gospel-books: and ivory reliefs were specially made in considerable quantities for this purpose. So far as the surviving ivories are concerned they are almost without exception for ecclesiastical use, and it is not until the succeeding Romanesque period that ivories for secular use, such as draughtsmen or chess-pieces, were made in any great quantities.

For the purpose of Art History, Carolingian ivories may be taken

to include work produced under the Ottonian Empire in Germany (936-1002). These ivories, which have been minutely studied in the first two volumes of Dr. Goldschmidt's magnificent publication, have been divided into three main groups, which can only loosely be connected with any particular locality. The earliest of these groups, known as the Ada group from its relationship to a manuscript of the Gospels at Trèves illuminated for the abbess Ada about A.D. 800, has been located in various centres in the Middle Rhine and Moselle districts. This group is represented in the Museum by important examples, such as the side of a book-cover (136-1866, Pl. XLI), which shows clearly how closely the carvings of this group are based on Early Christian models.

The second, or Liuthard group, is so called after an ivory relief in the binding of a psalter in the Bibliothèque National at Paris, illuminated by Liuthard for Charles the Bald not long before 870. This group has been localized in the Amiens and Rheims districts, and seems in any case to belong to the North-east of France. The group is not directly represented, but one of the most beautiful ivories of the period in the Collection is the diptych (253, 254-1867), which is related in style. The finest ivories of the group, such as the great book-cover at Munich (a cast of which is shown on an adjacent screen), have points of resemblance with the Byzantine caskets of the Veroli type referred to above, and as the reliefs may be assigned to the second half of the ninth century they have an important bearing on the dating of the caskets.

The third, or Metz, group is well represented by a number of important examples, the two reliefs of the Crucifixion being especially characteristic of the rather heavy style of the group. There are also a number of other ivories, mostly of a date rather late in the period, which do not fall into the main groups. Among these is the singularly elaborate relief divided into eight compartments with scenes from the Life of Christ, which are particularly interesting from the point of view of iconography. Several of the later reliefs may be associated with the district of the Lower Rhine and with Cologne in particular. This district seems to have been one of the principal centres for ivory carving during the later part

of the eleventh and in the twelfth century, though these latter belong more properly to the Romanesque revival. To it belong three panels in walrus tooth (144-1866, 145-1866, 378-1871), part of an important series of twelfth-century panels which probably formed part of an altar front or reredos. Ivories for secular use reappear at this period, mainly in the form of gaming pieces, especially draughtsmen, several of which are included in the Collection.

In Italy, the Romanesque revival, as far as ivory carving was concerned, took a rather different form, derived from the Early Christian and Byzantine tradition. For example, the panel with the Dream of St. Joseph (701-1884) closely follows the representation of the same scene on the famous ivory *paliotto* at Salerno, which is itself based on Early Christian prototypes. Again, a casket in the Salting Bequest, with representations of saints, is carved in imitation of a Byzantine model. Spanish ivories of the eleventh and twelfth centuries, on the other hand, show a mixture of Moorish and Northern (German) influence; though it is very strangely individual in style and not very closely related to any other Spanish ivories, the fine relief with the Deposition (3-1872) is probably of Spanish workmanship.

But one of the chief glories of the Collection, as far as this period goes, is the group of ivories to which an English origin may be assigned.¹ The magnificent whale's bone relief with the *Adoration of the Magi* (142-1866) has been variously ascribed both as to date and nationality, but there is no parallel among carved ivories outside this country for the intense spiritual quality shown in the majestic figure of the Virgin. The beautiful head of a pastoral staff (218-1865) is another example of the characteristic individuality of Anglo-Saxon iconography. This ivory is also interesting as one of the only instances of the use of elephant tusk among English carvings of the period. A notable group is that of the tau-shaped staff-heads, four of which, including three of English origin, exist in the Collection. Mounted on a long staff, with the knob (probably of gold or crystal) shown in a drawing made in 1846, and perhaps

¹ For English ivories, see Goldschmidt, IV, and M. H. Longhurst, *English Ivories*, 1926.

painted and gilded, such an example as the tau illustrated on Pls. LXVIII and LXIX, must have been a superb object.

Contemporary with the widespread development of monumental sculpture in the latter part of the twelfth and the first half of the thirteenth century there is a comparative dearth in the production of carved ivories. But with the closing years of the thirteenth century began that amazing output of Gothic ivory carvings, produced almost wholly in France (and France to all intents means Paris), which continued until the fifteenth century. That period, however, does not come within the scope of this section of the Catalogue, but will be dealt with in a subsequent volume.

CATALOGUE

EGYPTIAN

TWO FRAGMENTS OF A CYLINDRICAL CUP. The smaller piece engraved with a hawk. Egyptian; Old Kingdom. 1035, 1035a-1901

1035: H. $3\frac{3}{8}$ in., W. $1\frac{3}{4}$ in. (8.5 cm. \times 4.5 cm.).

1035a: H. $2\frac{1}{2}$ in., W. 1 in. (6.5 cm. \times 2.5 cm.).

The ivory is completely blackened.

Given by the Egypt Exploration Fund.

Found in the tomb of King Tcher, or Zer (identified by Professor, now Sir William Flinders Petrie with Teta, second king of the First Dynasty), at Abydos during the excavations of 1900-1901. See *Royal Tombs of the Earliest Dynasties*, 1901, Pl. II, Pl. V, No. 7, p. 22.

FIGURE OF A COUCHANT LION in ivory, on a low, narrow plinth. Egyptian; Old Kingdom. 1305-1903

H. $2\frac{1}{8}$ in., l. $4\frac{1}{16}$ in. (6 cm. \times 10 cm.).

The ivory is considerably decayed.

Given by the Egypt Exploration Fund. Phot. 56346. PLATE I.

Probably used as a gaming piece. Found, with others, at Abydos during the excavations of 1902-03. See W. M. Flinders Petrie, *Abydos*, Pt. II, 1903, Pl. III, p. 24. The style of this ivory is rather different from that of several lions of the First Dynasty exhibited at the British Museum; but there is a closely similar figure in the Fitzwilliam Museum, Cambridge, ascribed to that date. For the board games played in Egypt, see H. J. R. Murray, *A History of Chess*, 1913, pp. 29-30.

A NAKED FIGURE in ivory, seated with knees drawn up to the body and the left arm bent. Egyptian; Old Kingdom. 1307-1903

H. $2\frac{3}{16}$ in. (5.5 cm.). The ivory is much decayed, and the head and right side are missing.

Given by the Egypt Exploration Fund. Phot. 54392. PLATE II.

Found in the Temple at Abydos during the excavations of 1902-03. See W. M. Flinders Petrie, *Abydos*, Pt. II, 1903, Pl. III, 19, p. 24. Even in its present damaged condition this little ivory is remarkable for its beauty.

HEAD OF A GAZELLE in ivory; part of a wand. Egyptian; Old Kingdom. 746-1907

H. $2\frac{3}{8}$ in. (7 cm.).

Given by the British School of Archeology in Egypt.

Found, with a wand with a similar head and a curved handle, in a tomb at Gizeh ascribed by Professor Petrie to the First Dynasty. The wands were probably used by dancers to keep time. See W. M. Flinders Petrie, *Gizeh and Rifeh*, 1907, Pl. V, No. 23, p. 6.

HEAD OF A BOY in ivory of a purplish colour. Egyptian; Old Kingdom.
1306-1903

H. $1\frac{1}{2}$ in. (4 cm.). The face and part of the neck only remain, the features are hardly distinguishable. Given by the Egypt Exploration Fund.

Found in the Temple at Abydos during the excavations of 1902-03. See W. M. Flinders Petrie, *Abydos*, Pt. II, 1903, Pl. II, No. 14, p. 24.

FRAGMENT OF AN IVORY PLAQUE carved in low relief with hieroglyphs, 'neter nefer kha-em.' signifying 'the good god in . . .' Egyptian; Twelfth Dynasty.
587-1890

H. $1\frac{1}{2}$ in., L. $2\frac{3}{8}$ in. (4 cm. \times 6 cm.). The relief is broken at the bottom and the right-hand end. Given by Professor Flinders Petrie.

Found at Gurob, in the Fayum. See W. M. Flinders Petrie, *Illahun, Kahun and Gurob*, 1889-90, pp. 16 ff.

FIGURE OF BES, amulet in bone. Pierced behind the head for suspension.
1928-1897

H. 1 in. (2.5 cm.).

Given by the Egypt Exploration Fund.

On the use of the figure of the god Bes as an amulet, see W. M. Flinders Petrie, *Amulets*, 1914, p. 40.

ASSYRIAN

A LION DEVOURING A GAZELLE. Knife-handle in ivory, stained a rich brown. Assyrian; seventh century B.C.
301-1874

L. $4\frac{3}{8}$ in. (11 cm.).

From the Webb Collection. Phot. 21116. PLATE I.

A rather similar handle in the Egyptian Museum at Turin, though found in Egypt, is probably of Assyrian origin (Graeven, *Antike Schnitzereien*, 1903, No. 80). Another of considerably later, Sassanian, date is in the Cairo Museum (*Catalogue Général*, Strzygowski, *Koptische Kunst*, 1904, No. 8925, p. 211).

EGYPTO-ROMAN AND COPTIC

A TIGRESS. Figure in ivory, with forelegs raised, in the act of springing forward. Found in Egypt; probably third or fourth century A.D.

A 92-1923

L. $4\frac{1}{2}$ in. (11.5 cm.). The ivory is decayed in parts, especially in the forelegs; a metal pin attached to the hind feet has stained the ivory green.

Acquired in Paris. Phot. 54963. PLATE I.

The treatment of the forms is characteristic of that of bronzes of the Roman period, as, for example, a small bronze tiger at Vienna (E. von Sacken, *Die antiken Bronzen . . . in Wien*, 1871, Pl. LIII) and a number of examples in the Museum at Naples, from Pompeii. A bronze group in the Musée St. Raymond at Toulouse, a lion attacking a mounted man, probably part of a Roman chariot, is also closely similar in style. The ivory was apparently used as a handle; a Late Roman ivory pyxis with bronze mounts (in Paris in 1923), said to have been found in France, has a similar leaping animal as a handle on the lid.

A NAKED BOY seated on the ground clasping a bird to him with both arms; at each side is a bunch of grapes. Statuette in ivory, probably for a knife-handle. Egypto-Roman; second to fourth century. A 16-1917

H. 3 in. (7.5 cm.). Pierced vertically with a hole, with a rebate below. The surface of the ivory is considerably rubbed.

Given by H. Wallis, Esq. Phot. 47581. PLATE II.

The subject is common from the Hellenistic period. See E. A. Gardner, in *Journal of Hellenic Studies*, VI (1885), pp. 1 ff. A number of statuettes of children in various attitudes, of similar workmanship, are illustrated in Kanzler, *Gli Avori dei Musei Vaticani*, Museo Profano, Pls. X, XI, XIV, but there is unfortunately no indication as to where they were found. There is in the British Museum (Department of Greek and Roman Antiquities), a seated figure, in ivory, of a cupid holding fruit, evidently intended for a handle.

CIRCULAR BOX in ivory, stained brown; the pattern of foliage and palmettes in panels, scraped away. Egypto-Roman. A 164-1920

H. 1 $\frac{1}{8}$ in., Diam. 1 $\frac{1}{4}$ in. (5 cm. \times 3 cm.). The bottom of the box is turned from a separate piece of ivory. The cover is missing.

Acquired in London. Phot. 56341-56343. PLATE III.

Review of Acquisitions, 1917, p. 73.

A barrel-shaped box in the British Museum and another at University College show a similar technique.

LEG OF A CASKET in ivory. In the form of the forepart of a lion surmounting a lion's foot. Probably Egypto-Roman. 1237-1904

H. 3 $\frac{1}{16}$ in. (8.5 cm.).

Given by the Egypt Exploration Fund.

Found at Bêhnesea (Oxyrhynchus) during the excavations of 1903-04. For similar carvings, see Graeven, *Antike Schmirzerien*, No. 13. Cairo, *Catalogue Général*, Greek Sculpture, Pl. XXX. Nos. 27592, 27602, and p. 65. It is possible that these objects served as supports for small articles of furniture other than caskets, though this seems to be their most obvious purpose.

HEAD OF A WOMAN with bunches of curls above the ears. The ivory is stained brown and the eyes are inlaid. Of uncertain date; possibly Coptic, third or fourth century. 302-1874

H. 2 $\frac{1}{2}$ in. (6.5 cm.).

From the Webb Collection. Phot. 21115. PLATE III.

This beautiful little head is of a most unusual type, but unfortunately nothing is known of its earlier history or provenance.

CAPITAL OF A COLUMN in bone. Carved with acanthus foliage. Coptic; probably third or fourth century. 1920-1897

H. 1 in. (2.5 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa during the excavations of 1903-04. An almost precisely similar example at Berlin (K.F.M., III, Wulff, I, Pl. XXV, No. 524) is described as Alexandrian work of the third or fourth century. See also Cairo, *Catalogue Général*, Strzygowski, *Koptische Kunst*, No. 8965, p. 218, and examples in the Albertinum at Dresden.

FRAGMENT OF A SIMILAR CAPITAL

1920a-1897

H. 1½ in. (4 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa with 1920-1897.

BALUSTER in ivory; carved with separate twisted flutes. At one end is a tang, at the other a socket; probably from a piece of furniture.

1236-1904

H. 2¾ in. (7 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa during the excavations of 1903-04. For similar examples, see Berlin, K.F.M., III, Wulff, I, No. 451, p. 123, and for others at Cairo, Strzygowski, *Koptische Kunst*, Pl. XX, No. 8945.

PORTION OF A BALUSTER in turned bone.

695-1905

H. 4½ in. (10.5 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa during the excavations of 1903-04. Similar objects are found in great numbers on many sites; an example in the Kestner Museum at Hanover having been found in the catacombs at Porta Agnese, Rome.

HALF-LENGTH FIGURE OF A WOMAN in bone, wearing a large headdress. Probably the head of a hairpin. Coptic; fourth century.

1234-1904

H. 1¾ in. (5 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa (Oxyrhynchus) during the excavations of 1903-04.

Hairpins in bone with carved heads dating back as far as the Old Kingdom have been found in Egypt. The following numbers, which probably date from about the fourth to sixth century A.D., show examples of some of the various types of carved and turned heads. Pins with similar figures have been found in almost every part of the Roman Empire (see the British Museum *Guide to the Second Vase Room*, Pt. I, pp. 63 ff.) and occur in most of the larger Museums. For examples at Berlin, see K.F.M., III, Wulff, I, Pl. XXI, and pp. 123 ff., and for others in the Vatican, Kanzler, *Gli Avori dei Musei Vaticani*, Museo Profano, Pl. XIV, 14, Museo Gregoriano, Pl. A hairpin in the British Museum has an almost precisely similar head (cf. *Guide to . . . Greek and Roman Life*, 1920, p. 137).

A DRAPED BACCHANTE DANCING, head of a hairpin in bone.
Coptic; third or fourth century. 1235-1904

H. $1\frac{3}{8}$ in. (4.5 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa during the excavations of 1903-04. For similar figures as heads of hairpins, see Berlin, K.F.M., III, Wulff, I, Pl. XXI, 453; and the British Museum *Guide to . . . Greek and Roman Life*, 1920, p. 137, fig. 161.

HAIRPIN in bone; the head carved with a hand holding a fruit. Coptic;
fourth or fifth century. 1926-1897

L. $2\frac{7}{8}$ in. (7.5 cm.). The end of the pin is missing.

Given by the Egypt Exploration Fund.

Found at Béhnesa (Oxyrhynchus) during the excavations of 1896-97.

There are a number of very similar pins at Berlin and Cairo (K.F.M., III, Wulff, I, Pl. XXI, 458-462. Strzygowski, *Koptische Kunst*, Pl. XIX, 8882, 8893, 8895). It is possible that the hand has some magical significance; cf. British Museum, *Guide to . . . Greek and Roman Life*, 1920, p. 137.

HAIRPIN in bone; with a rounded head ornamented with incised lines.
Coptic; fourth or fifth century. 516c-1891

L. $5\frac{3}{8}$ in. (13.5 cm.).

Acquired with 516d-516h from the Egypt Exploration Fund.

Found with 516d-516h at Kôm-Wesim (Rubaiyat) in the Fayum.

For similar pins at Berlin, see K.F.M., III, Wulff, I, Pl. XXIII.

HAIRPIN in bone; similar to the preceding number. Coptic; fourth or
fifth century. 516d-1891

L. $4\frac{5}{8}$ in. (12 cm.). Broken near the point.

See 516c-1891.

HAIRPIN in bone; plain, the head tapering to a short point. Coptic;
fourth or fifth century. 516e-1891

L. $4\frac{5}{8}$ in. (12 cm.).

See 516c-1891.

HAIRPIN in bone; the head in the form of a small turned knob with
incised lines round the collar. Coptic; fourth or fifth century.

L. $4\frac{5}{8}$ in. (12 cm.). See 516c-1891.

516f-1891

For similar pins at Berlin and Cairo, see K.F.M., III, Wulff, I, Pl. XXI, and Strzygowski, *Koptische Kunst*, Pl. XIX.

HAIRPIN in bone; the head in the form of a large turned knob decorated
with incised lines and circles. Coptic; fifth or sixth century. 516g-1891

L. $4\frac{5}{8}$ in. (12 cm.). See 516c-1891.

HAIRPIN in bone; the head roughly carved with a bird (a hen?). Coptic; fourth or fifth century. 516h-1891

L. 5 $\frac{3}{4}$ in. (14.5 cm.). See 516c-1891.

The head of a pin at Berlin is carved with a bird, of which this seems to be a debased version (K.F.M., III, Wulff, I, 468). See also Strzygowski, *Koptische Kunst*, Pl. XIX.

SIX HAIRPINS in bone; with plain cone-shaped heads, two of which have incised lines round the collars. Coptic; fourth or fifth century.

517 to 517e-1891

L. 4 $\frac{1}{4}$ in. to 4 $\frac{1}{2}$ in. (13.5 cm. to 14 cm.). The lower half of one pin is missing.

Acquired from the Egypt Exploration Fund.

Found at Kôm-Wesim (Rubaiyat) in the Fayum. There are a number of similar examples at Berlin (K.F.M., III, Wulff, I, Pl. XXI).

THIN BONE PLAQUE incised with the figure of a woman, standing holding a scroll; at the one side is a flowering plant. At the bottom and the left side are portions of a border of diamonds and billets. Probably from a casket, and formerly filled in with coloured composition. Coptic; third or fourth century. 623-1884

H. 5 in., W. 3 $\frac{1}{2}$ in. (13 cm. \times 9 cm.). Broken all round the edge, the left shoulder and part of the head missing.

From the Castellani Collection. Phot. 56345. PLATE IV.

This figure is closely allied in style with those on the portions of a casket in the Cairo Museum dated by Professor Strzygowski in the third or fourth century (*Koptische Kunst*, Nos. 7060-7064, Pls. XI-XIII); the form of this casket was apparently very similar to that of the silver example, from the Esquiline, now in the British Museum (Dalton, *Early Christian Catalogue*, No. 304). A complete wooden casket partially covered with bone plaques in the British Museum (Coptic Room, wall case 2, No. 5555) also shows the method in which these panels were used. See also Strzygowski, *Bull. Soc. Archéol. d'Alexandrie*, 1902, pp. 12 ff.

CURVED BONE PLAQUE of a dull yellow colour; incised with the figure of a woman holding a branch; the lines formerly filled with coloured composition, a few traces of which remain. Coptic; third or fourth century.

A 165-1920

H. 4 $\frac{3}{4}$ in., W. 1 $\frac{3}{4}$ in. (12 cm. \times 4.5 cm.). Broken on the right side towards the bottom.

Acquired in London. Phot. 47586. PLATE IV.

A rather similarly treated figure of a man is in the Cairo Museum (*Koptische Kunst*, No. 7069, p. 178).

FRAGMENT OF A BONE PLAQUE, from a casket, engraved with a duck among water plants; the design filled in with red and black. Coptic; third or fourth century. 1921, 1921a-1897

H. 1 $\frac{1}{8}$ in., L. 3 in. (4 cm. \times 7.5 cm.). In two pieces, broken across the middle.

Given by the Egypt Exploration Fund. Phot. 56344. PLATE IV.

Found at Béhnesa during the excavations of 1896-97. For similar plaques on a casket in the Coptic Room at the British Museum, see p. 20. Isolated panels or portions of caskets are to be found in the Museums at Cairo, Berlin and elsewhere (Strzygowski, *Koptische Kunst*, Nos. 7060-69; Berlin, K.F.M., III, Wulff, I, Nos. 341-355, Pl. XIV). See also Strzygowski, *Bull. Soc. Archéol. d'Alexandrie*, V (1902), pp. 12 ff.

FRAGMENT OF A BONE CYLINDER. Engraved with flowering stems and birds. Perhaps part of a staff. Coptic; probably third or fourth century. 1922-1897

H. $2\frac{1}{2}$ in. (6.5 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa during the excavations of 1896-97.

FRAGMENT OF AN IVORY PLAQUE, probably from a casket. Carved in low relief with the upper part of the body of a man and two heads of tigers; probably part of a representation of Bacchus drawn by tigers. Coptic; third or fourth century.

1919, 1919a-1897

H. $\frac{7}{8}$ in., W. $2\frac{1}{2}$ in. (2.2 cm. \times 6.5 cm.). Broken vertically in two places.

Given by the Egypt Exploration Fund. Phot. 56344. fig. 1.

Found at Béhnesa during the excavations of 1896-97. The work is unusually fine in quality.



FIG. 1

TORSO OF A WOMAN in ivory. Represented naked, the arms close to her sides. Coptic; third or fourth century. A 17-1926

H. 3 in. (7.5 cm.). The head and feet broken away.

Acquired in Cairo. Phot. 56726. PLATE II.

A bone figure, of similar type but greatly inferior in style, at Berlin is included by Dr. Wulff among the series of fertility-amulets (III, I, Pl. XXII, 525) and dated third or fourth century. Another equally crude example is in the Ashmolean Museum at Oxford. The use of ivory is unusual for these figures and may explain the quite exceptional quality of the modelling of this example. On the amuletic use of similar figures, see L. Woolley, in *Proceedings of the Society of Biblical Archaeology*, June 1907, pp. 218 ff. See also p. 26.

PLAQUE in bone carved with a naked male figure standing looking over his left shoulder. A leopard skin is suspended from his shoulders. Traces of red colouring. Coptic; third or fourth century. 822-1905

H. $7\frac{1}{2}$ in. (19 cm.).

Acquired in Paris. Phot 56340.

Similar carvings, many of which follow the more or less convex curve of the bone, have been found in great quantities, chiefly in the district of Alexandria. The figure subjects are usually taken

from classical mythology and are similar to those on textiles, but occasionally biblical scenes occur. The carvings may be dated third to fifth century, and were probably used in the decoration of wooden caskets. For a rather similar figure in the Cairo Museum, see Strzygowski, *Koptische Kunst*, No. 7089, p. 183; there are also a number of examples in a similar style in the Museum at Alexandria (*Bull. Soc. Archéol. d'Alexandrie*, 1902, Pls. I, II, p. 38), at Berlin (K.F.M., III, Wulff, I, Pl. XVII), in the Albertinum at Dresden, and elsewhere.

PLAQUE in bone carved with a figure of a draped woman dancing, holding a basket (?) in her left hand, her right hand over her head. Coptic; third or fourth century.

A 14-1925

H. $6\frac{1}{2}$ in. (16.5 cm.).

Given by Dr. W. L. Hildburgh. Phot. 56340. PLATE V.

The figure may be compared with that on a Greco-Roman ivory relief, found at Sidon in 1920, which is very similar in style (Dr. G. Contenau, *Syria*, IV (1923), pp. 261 ff., Pl. P. 272).

PLAQUE in bone carved with a naked figure (Apollo?) dancing; his head is turned over his right shoulder and he holds an uncertain object in both hands; a drapery is suspended from the right shoulder. Coptic; third or fourth century.

1238-1904

H. $3\frac{1}{8}$ in. (10 cm.).

Given by the Egypt Exploration Fund. Phot. 56340.

Found at Béhnesa during the excavations of 1903-04.



FIG. 2

PLAQUE in bone, carved with a portion of a bearded figure (Silenus) standing pouring wine from a skin into a bowl. Coptic; third or fourth century.

823-1905

H. $3\frac{3}{4}$ in. (9.5 cm.).

Acquired in Paris. Phot. 56340. fig. 2.

For similar figures, see Graeven, *Antike Schnitzereien*, No. 64c; Berlin, K.F.M., III, Wulff, I, Pl. XVIII.

PLAQUE in bone carved with a nereid and a triton. To the right a naked recumbent figure of a woman, to the left a portion of a male figure holding a crook. Coptic; third or fourth century.

824-1905

H. 2 in., L. 6 in. (5 cm. \times 15.5 cm.).

Acquired in Paris. Phot. 56358. PLATE V.

For similar examples at Cairo, Alexandria and Berlin, see *Koptische Kunst*, No. 7108, p. 189

(from Saqqara); *Bulletin* (as above), Pls. I, II and p. 42; K.F.M., III, Wulff, I, No. 387, Pl. XVIII.

PLAQUE in bone carved with the recumbent figure of a nereid. Coptic; third or fourth century.

825-1905

H. 2 in., L. $3\frac{5}{8}$ in. (5 cm. \times 9 cm.).

Acquired in Paris. Phot. 56358. fig. 3.

For a similar relief at Berlin, see K.F.M., III, Wulff, I, No. 388, Pl. XVIII.



FIG. 3

PLAQUE in bone carved with a recumbent nereid. Coptic; third or fourth century.

827-1905

H. $1\frac{5}{8}$ in., W. $3\frac{13}{16}$ in. (3.5 cm. \times 10 cm.). Broken in two pieces.

Acquired in Paris.

PLAQUE in bone, carved with a recumbent nereid. Coptic; third or fourth century.

828-1905

H. $2\frac{1}{8}$ in., L. $3\frac{1}{4}$ in. (5 cm. \times 8.5 cm.).

Acquired in Paris. Phot. 56358.

For a similar plaque found at Shurafa, see W. M. Flinders Petrie, *Heliopolis*, Pl. XLIX, p. 43.

PLAQUE in bone, carved with a figure of a woman standing with raised arms, wearing a chiton and mantle and holding in her right hand a wreath (or tambourine) and in the left an uncertain object. Coptic; third or fourth century.

829-1905

H. $2\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. (6.5 cm. \times 5.5 cm.).

Acquired in Paris.

A very similar plaque is illustrated by Professor Petrie in *Heliopolis*, Pl. XLIX, fig. 4, p. 42. See also Graeven, *Antike Schnitzereien*, No. 64a.

PLAQUE in bone, carved with cupid and vine scrolls. Coptic; third or fourth century. 826-1905

H. $3\frac{1}{2}$ in., W. 1 in. (9 cm. \times 2.5 cm.).

Acquired in Paris. PLATE V.

A similar example in the Department of Greek and Roman Antiquities in the British Museum was found at Béhnesa. See also a plaque in the Albertinum at Dresden.

PLAQUE in bone, carved with cupid and a bird in a vine scroll; above is a capital carved with acanthus. Coptic; third or fourth century. 830-1905

H. $4\frac{1}{16}$ in., W. $1\frac{1}{2}$ in. (10.5 cm. \times 4 cm.).

Acquired in Paris. Phot. 56359.

For similar examples at Berlin, see K.F.M., III, Wulff, I, Pls. XVIII, XIX, and for others in the Vatican, Kanzler, *Gli Avori*, Pl. XVI.



FIG. 4

PLAQUE in bone, carved with vine scrolls. Coptic; fourth or fifth century. 831-1905

H. $4\frac{1}{4}$ in., W. $1\frac{3}{4}$ in. (11 cm. \times 4.5 cm.).

Acquired in Paris. Phot. 56359. PLATE V.

See Berlin, K.F.M., III, Wulff, I, Pl. XX.

PLAQUE in bone, carved with vine scrolls, an animal, and a basket of fruit. Coptic; fourth or fifth century. 1239-1904

H. $3\frac{3}{4}$ in., W. 1 in. (9.5 cm. \times 2.5 cm.).

Given by the Egypt Exploration Fund.

Found at Béhnesa during the excavations of 1903-04. For very similar plaques, see Sieglin, *Ausgrabungen in Alexandria*, I, Pl. LXX.

PLAQUE in bone carved with vine scrolls. Coptic; probably fourth or fifth century. 1925-1897

H. $3\frac{3}{4}$ in., W. $1\frac{1}{4}$ in. (8.5 cm. \times 3 cm.).

Given by the Egypt Exploration Fund. Phot. 56359.

Found at Béhnesa during the excavations of 1896-97. For similar examples at Berlin, see K.F.M., III, Wulff, I, Pls. XVIII, XIX, XX. Compare also certain Coptic tapestries from Achmin in the Department of Textiles of this Museum.

PLAQUE in bone, carved with vine scrolls. Coptic; probably seventh or eighth century. 522-1891

H. $1\frac{1}{8}$ in., W. $4\frac{1}{8}$ in. (3 cm. \times 10.5 cm.).

Acquired from the Egypt Exploration Fund. Phot. 56359. fig. 4.

Found at Kôm Wesîm or Rubaiyat, north-east of the Fayum, during the excavations of 1890-91. The vine is closely allied in style to that on the circular box (136-1866), which is probably of Mesopotamian origin, and it seems likely that this treatment in Coptic art was due to the influence of the Arab invasions of the seventh century. These plaques have been found in considerable quantities, chiefly at Fostât (Old Cairo), and examples are to be found in most Museums. For a number at Berlin, see K.F.M., III, Wulff, I, Pls. XXVI-XXIX. They were apparently used as inlays for caskets or furniture. See also Strzygowski, in Berlin *Jahrbuch*, XXV (1904), pp. 343 ff.

PLAQUE in bone, carved with vine scrolls. Coptic; probably seventh or eighth century.

1175-1904

H. 1 in., W. $3\frac{3}{4}$ in. (2.5 cm. \times 9.5 cm.). The bone is considerably darkened.

Given by the Egypt Exploration Fund.

Found at Ehnaysa during the excavations of 1903-04.

PLAQUE in bone, carved with vine scrolls. Coptic; probably seventh or eighth century.

1924-1897

H. $1\frac{1}{8}$ in., W. $2\frac{7}{8}$ in. (4 cm. \times 7.5 cm.). The bone is considerably darkened.

Given by the Egypt Exploration Fund.

Found at Béhnesa during the excavations of 1896-97.

PLAQUE in bone, carved with vine scrolls. Coptic; probably seventh or eighth century. 521-1891

H. $1\frac{1}{8}$ in., W. $2\frac{1}{4}$ in. (4 cm. \times 5.5 cm.).

Acquired from the Egypt Exploration Fund.

Found at Kôm Wesîm during the excavations of 1890-91.

PLAQUE in bone, carved with vine scrolls and a tree surmounted by a gable. Coptic; seventh or eighth century.

A 18-1926

H. $6\frac{3}{4}$ in. (17.5 cm.). The right side broken away. The bone is of a beautiful purple colour and has apparently been stained.

Acquired in Cairo. Phot. 56723. fig. 5.

For similar panels, see Wulff, K.F.M., III, I, Pl. XXVIII. Strzygowski, *Koptische Kunst*, Nos. 8855 ff.

AMULET; figure in carved bone, the legs broken away. Coptic; probably seventh or eighth century.

A 15-1925

H. $3\frac{3}{8}$ in. (8.5 cm.).

Given by Dr. W. L. Hildburgh. Phot. 56360.



Fig. 5

These carved figures, which have been found in considerable numbers in Egypt, chiefly in the neighbourhood of Old Cairo, were formerly described as dolls (Strzygowski, *Koptische Kunst*, pp. 201 ff.), but they are more probably, as shown by Mr. Woolley (*Proceedings of the Society of Biblical Archaeology*, June 1907, pp. 218 ff.), fertility-amulets. See also Dr. Wulff in K.F.M., III, I, 1909, p. 131; a very similar figure at Berlin, from Old Cairo, is illustrated on Pl. XXII, 530. See also A 17-1926 (p. 21) and A 15-1926

AMULET. Figure in bone. The nose and mouth carved in relief; the eyes and neck indicated by incised lines; the body tapered to a point. Persian; seventh or eighth century. A 15-1926

H. 3½ in. (8.5 cm.).

Given by A. Garabed, Esq.

The carving is said to have been found at Rhages and is of interest as closely resembling in type the fertility-amulets from Egypt referred to above. For examples of these, similar in form except that the eyes are usually more fully indicated, see Strzygowski, *Koptische Kunst*, Pl. XVIII, and Wulff, K.F.M., III, I, 1909, Pl. XX, 239, 240. These examples are dated seventh or eighth century. See also A73-1925 (p. 51).

LATE ROMAN AND EARLY CHRISTIAN

LEAF OF A DIPTYCH. A draped figure of a woman, turned in profile to the left, standing before an altar beneath an oak-tree; in her left hand she holds an incense box and with her right drops a grain of incense into the fire on the altar. Behind is a girl attendant holding a *cantharus* and a bowl of fruit. On a table at the top is incised in capital letters the name SYMMACHORVM; there is a border of delicately carved anthemion ornament. Possibly Roman; end of the fourth century. 212-1865

H. 11½ in., W. 4½ in. (29.5 cm. × 12 cm.). The right foot of the woman is broken away, together with a small piece of the border in the lower right-hand corner; a longer strip of the border is also missing from the left-hand side. The three original hinges appear on the right side and on the left are three holes, probably made when the ivory was attached to the reliquary at Montier.

From the Webb Collection. Phot. 14653, 36046, 55835. FRONTISPIECE.

W. Maskell, p. 44. W. Maskell, *Ivories*, p. 34. Westwood, p. 8, No. 27. *The South Kensington Museum*, 1881, I, No. 23. *Portfolio of Ivories*, Pt. I. Gori, I, Pl. VI. W. Meyer, *Zwei antike Elfenbeintafeln*, 1879, p. 80. Dobbert, *Repertorium*, VIII (1885), p. 170. Daremberg et Saglio, *Dict. des antiquités Grecques et Romaines*, 1892, s.v. Diptyques, p. 276. Molinier, *Les Ivories*, p. 43. Graeven, *Fond. Piot, Monuments et Mémoires*, VI (1899-1900), p. 161, fig. i. Riegl, *Spätromische Kunstindustrie*, 1901, p. 107. Venturi, *Storia*, I, fig. 355 and p. 498. Haseloff, Berlin *Jahrbuch*, XXIV (1903), fig. 8 and pp. 55. A. Maskell, *Ivories*, Pl. IX, pp. 72, 73. Leclercq, *Manuel d'Archéologie Chrétienne*, 1907, p. 340. V. Sybel, *Christliche Antike*, 1909, II, p. 237. Dalton, *Catalogue*, p. 5. Dalton, *Byzantine Art*, p. 190. Diehl, *Manuel*, p. 272. Wulff, *Repertorium*, XXXV (1912), p. 230. Cabrol, s.v. Diptyques, No. 58, col. 1141 (with bibliography). Volbach, *Elfenbeinarbeiten*, p. 31, No. 25. E. Baldwin Smith, in *Art Studies*, 1924, p. 86, fig. 1. Dalton, *East Christian Art*, 1925, p. 208. 'This is one leaf of the celebrated

diptych formerly in the Abbey of Montier- (or Moutier-) en-Der (Gori's Diptychon Melerense): the other leaf, much damaged, inscribed NICOMACHORUM (fig. 6), is in the Musée de Cluny in Paris (Du Sommerard, *Catalogue*, 1881, 1036). Adso, Abbot of Montier (†992), in his Life of his predecessor, St. Bercharius (†685), says that the saint brought back from Palestine many relics and also ivory tablets of great beauty (Mabillon, *Acta Sanctorum ordinis Benedicti*, 1669, II, p. 841; AA. SS. Oct. Vol. VII, die decima sexta, p. 1017). In 1717 these tablets were apparently still in the abbey (Martène et Durand, *Voyage littéraire de deux religieux Bénédictins*, 1717, 1^{re} Partie, p. 98), attached to a reliquary which seems, as far as can be judged from the very inadequate engraving in Martène et Durand, to date from the beginning of the thirteenth century; on the base is the inscription: 'His tabulis hoc dicit opus Bercharius illi Quas peregrinanti terrae beata dedit'.

By 1840 the reliquary and the ivories had both disappeared (R. A. Bouillevaux, *Les Moines de Der*, 1840, p. 53), probably at the suppression of the monastery in 1790; in 1860 the Cluny leaf was found in a well at Montier, and the leaf now at South Kensington was apparently about the same time in private hands at Montier (Du Sommerard, *op. cit.*, p. 77). The fullest discussion, with a bibliography, is to be found in a posthumous essay, *Heidnische Diptychen*, by Dr. Graeven (*Röm. Mitt.*, XXVIII (1913), pp. 243-271), where the diptych is dated about 376-394. Dr. Haseloff (Berlin *Jahrbuch*, CCIV (1903), pp. 55 ff.) compares the Probianus diptych at

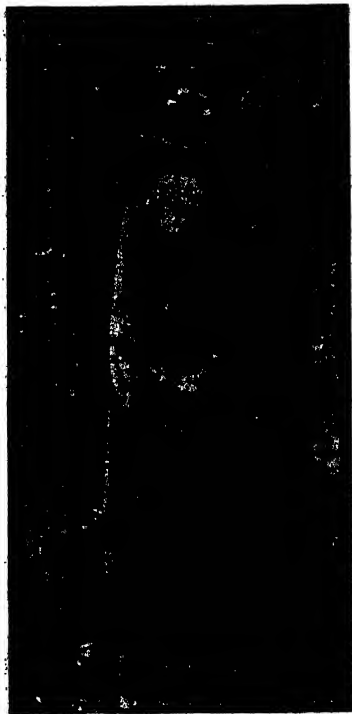


FIG. 6

Berlin (Westwood, p. 13, Nos. 39, 40) and a relief with the Maries at the Selpulchre, in the Trivulzio Collection at Milan (Molinier, *Les Ivoires*, Pl. VI), both of which show almost identical borders. For this comparison, see also Professor Lethaby (*Proceedings*, XXII (1908), pp. 231-233). Professor Lethaby also compares (*Proceedings*, XXIII (1911), p. 330) a small marble relief in the Museo delle Terme at Rome (*Ausonia*, II (1908), p. 94).

It is probable that the diptych was made to celebrate a marriage between the Roman families of the Nicomachi and Symmachi, either between 392-394 or in 401. (O. Seeck, *De Symmachi vita. Monumenta Germaniae Historica; Auctores antiquissimi*, VI (1883), p. LIX.) Dr. Wulff (*Altchristliche Kunst*, I, 1914, p. 190) assigns the ivories to an Alexandrian origin.

Though there are some grounds for believing that this diptych, in contradistinction to most of the consular diptychs, is of Roman origin, an Alexandrian or Syrian provenance is not unlikely; the design, however, appears to be based on Greek sepulchral reliefs of much earlier date.

Though the ivories were traditionally said to have been brought from Palestine by St. Bercharius, it must be remembered that St. Bercharius went several times to Rome as well as to Palestine, and that the record of these particular ivories coming from Palestine is three hundred years later.



FIG. 7

The two families concerned were late adherents of the Roman religion and the subjects of the ivories may be considered symbolical of their faith. If, as suggested by Professor Lethaby, the almost equally lovely relief in the Trivulzio Collection comes from the same workshop, the artist must have given an impartial patronage to both the contending creeds.

LEAF OF THE CONSULAR DIPTYCH OF FLAVIUS ANASTASIVS, Consul at Constantinople, A.D. 517. The consul is seated in a curule chair holding a sceptre in his left hand and the *mappa circensis* raised in his right. Below are two servants leading horses, and in a lower compartment two men and a boy with, on the right, the head of an elderly man with a crab attached to his nose. Above are three medallions and two winged figures surmounted by a tablet with the following inscription: VIR. INLVSTRIS. COMES. DOMESTICORVM. EQUITVM. ET. CONSVL. ORDINARIVS.

368-1871

H. 14½ in., W. 5 in. (36.5 cm. × 13 cm.). A large triangular piece is broken away in the lower right-hand corner, also a smaller strip at the upper right-hand side. Three holes on the right side indicate the position of the hinges. From the Webb Collection. Phot. 9356, 9433, 20971, 36048, 36049 (reverse). PLATE VI.

W. Maskell, p. 131. W. Maskell, *Ivories*, p. 38. *Portfolio of Ivories*, Pt. II. *Proceedings*, I (1864), p. 364. W. Meyer,

Zwei antike Elfenbeintafeln (1879), p. 67. Molinier, *Ivories*, p. 25. Venturi, *Storia*, I, fig. 347, and p. 492. A. Maskell, *Ivories*, Pl. VII, pp. 65, 66. V. Sybel, *Christliche Antike*, 1909, II, p. 233. Dalton, *Byzantine Art*, fig. 119, p. 198. Cabrol, s.v. Diptyques, No. 18, col. 1119. Volbach, *Elfenbeinarbeiten*, pl. 19, No. 8, P. II. Formerly in the Cathedral of St. Lambert at Liège and known as the *Diptychon Leodiense*. The diptych probably disappeared after the destruction of the Cathedral in 1794-1795, when the treasury was sold (G. Francotti, *Conférences de la Société d'Art et d'Histoire*, Liège, 1889, pp. 73 ff.). The first leaf, containing the consul's name, is in the Kaiser Friedrich Museum at Berlin (Volbach, *Catalogue*, J 7432) (fig. 7).

On the back of this ivory are traces of writing, now almost invisible, of two or three different periods; the latest apparently scribbles of the thirteenth century, the earlier writing seems to date from the sixth or seventh century. Probably as early as the fifth century diptychs were adapted for liturgical use, the blank insides of the leaves being utilized to record the names of saints, of the dead, or of the living for whom prayers were asked. These lists were recited during the Mass. The Berlin leaf has on the back a list of saints (none later than the sixth century), and it is possible that this leaf contained another list of the departed or the living. It has been suggested that the IGISI, in the second of the earlier hands, may refer to Ebrégisi, Bishop of Tongres (618-30).

The diptych has been illustrated and fully described by Wiltheim (*Diptychon Leodiense*, 1659) and by Gori (I, Pl. XI and pp. 1 ff.); Gori republished Wiltheim's treatise (I, pp. 57 ff.). This leaf was then complete, the missing lower right-hand corner showing another slave with bound hands holding his head over a tripod while a crab is gripping his nose (fig. 8). The diptych has also been discussed by Schuermans, *Les Diptyques Consulaires de Liège*, in *Bull. des Commissions Royales d'Art et d'Archéologie*, XXIII (1884), pp. 17 ff.

The heads have been identified as Ariadne and her husband, Anastasius I, by Professor Delbrück (*Röm. Mitt.*, XXVIII (1913), pp. 338, 339). Both leaves of an almost identical diptych of Anastasius are in the Cabinet des Médailles of the Bibliothèque Nationale at Paris (illus. Diehl, *Manuel*, p. 271, and Molinier, *Les Ivoires*, p. 24); and a single leaf of a very similar diptych, also of Anastasius, is in the Chapter Library at Verona (illus. Venturi, *Storia*, I, fig. 346). M. Schuermans mentions (*op. cit.*, pp. 190 ff.) a nineteenth-century forgery, made probably at Liège, of this diptych, which was exhibited for a time in the Museum at Brussels.

The series of consular diptychs, about fifty of which are in existence, commences about the beginning of the fifth century and ends with the year of office of Basileus in A.D. 541, when the consulate was abolished by Justinian.

For an account of consular and other diptychs, see Molinier, *Les Ivoires*, pp. 1 ff.; Cabrol, s.v. Diptyques; *Catalogue of an Exhibition of Carvings in Ivory*, Burlington Fine Arts Club, 1923, Introduction, and elsewhere.



FIG. 8

CONSULAR DIPTYCH OF RUFUS GENNADIUS PROBUS ORESTES,

Consul at Rome, A.D. 530. The consul is represented on both leaves seated on a curule seat, holding in one hand the *mappa circensis*, in the other a sceptre. Female figures on either side symbolize Rome and Constantinople; on a round tablet over the consul's head is his monogram, and above, on labels, the inscriptions RUF(inus) GENN(adius) PROB(us) ORESTIS V(ir) C(larissimus) ET IN(lustris) CONS(ul) ORD(inarius). At the top of each leaf are busts of an Emperor and Empress; below, two figures empty sacks of money.

139-1866

H. of each leaf, 13 $\frac{3}{8}$ in., W. of each leaf, 4 $\frac{5}{8}$ in. (34 cm. \times 12 cm.). The original hinges appear on the inner sides; both leaves seem to have been slightly cut down at the sides and have apparently, from the numerous holes pierced all over the ground, been attached at some later period to a book-cover or reliquary.

From the Webb Collection. Formerly in the Settala Collection at Milan and in the Soltikoff Collection (Sale 1861, No. 381). Phot. 36047, 44654, 55836 (reverse). PLATE VII.

W. Maskell, p. 55. Westwood, p. 25, Nos. 69, 70. *Portfolio of Ivories*, Pt. II. Gori, II, Pl. XVII

Dobbert, *Repertorium*, VIII (1885), p. 82. Molinier, *Les Ivoires*, p. 32, No. 34. A. M. Cust, *Ivory Workers of the Middle Ages*, 1902, fig. 4, p. 14. Haseloff, Berlin *Jahrbuch*, XXIV (1903), p. 60. A. Maskell, *Ivories*, Pl. VII, p. 67. V. Sybel, *Christliche Antike*, 1909, II, p. 234. Dalton, *Byzantine Art*, fig. 120, pp. 197, 199. Cabrol, s.v. Diptyques, col. 1126, No. 34. Volbach, *Elfenbeinarbeiten*, p. 21, No. 11. Dalton, *East Christian Art*, 1925, p. 210. The heads have been identified as Amalasuntha and her son Athalarich (W. Meyer, *Zwei antike Elfenbeintafeln*, 1879, p. 73; Graeven, Berlin *Jahrbuch*, XIX (1898), p. 82; Delbrück, *Röm. Mitt.*, XXVIII (1913), pp. 338, 341; Delbrück, *Die Consular Diptychen* 1926 (*Studien zur Spätantike Kunstgeschichte*, 2), Pt. i, No. 32).

The diptych closely resembles that of Clementinus at Liverpool (A.D. 513). Of the sixth-century diptychs, identified by inscriptions, this is the only one belonging to Rome, though the style is completely that of contemporary Byzantine examples. All the six examples known to belong to the fifth century are of Roman consuls.

DIPTYCH. The Raising of Lazarus, the Miracle of Cana, the Healing of the Leper, the Miracle of the Loaves and Fishes, the Healing of the Blind Men, and the Healing of the Man Sick of the Palsy. The scenes are divided into square panels by acanthus borders and each leaf is surrounded by a narrow border of egg-and-tongue ornament. Early Christian; fifth century.

A 47, 47a-1926

H. 12 in., W. (each leaf) $3\frac{3}{4}$ in. (30 cm. \times 10 cm.). The lower right-hand corner of the left leaf has been broken away and injured, probably by fire. There are several breakages round the borders, including two caused by the addition of a hinge; a large keyhole has also been cut in the left leaf and numerous holes are pierced in various places.

Given by F. E. Andrews, Esq., through the National Art-Collections Fund. Formerly at Palermo and later in the Currie Collection (Sale, Christie's, February 1921, No. 86). Exhibited at the Burlington Fine Arts Club, 1923 (Catalogue, No. 28). Phot. 51391. PLATE VIII.

Venturi, *Storia*, I, p. 417, fig. 382 and p. 505. Goldschmidt, Berlin *Jahrbuch*, XXVI (1905), p. 64, Nos. 23-24. Reil, *Altchristliche Bildzyklen*, 1910, p. 46. Cabrol, s.v. Diptyques, No. 71, col. 1154. Baldwin-Smith, *Early Christian Iconography*, p. 93. On the backs of the leaves are faint traces of painted figures of two nimbed standing saints; these must be of considerably later date than the carving, certainly not earlier than the eleventh or twelfth century. On the inner edges are remains of the original hinges, which probably consisted of loops of leather or parchment through which a long pin was threaded. In the mediæval period the diptych seems to have been reversed with the carved sides inwards and another hinge, now covered with strips of bone, added. At a subsequent period the two leaves were apparently fastened together to form a door of a reliquary, to judge by the keyhole and the nails.

The diptych has been fully illustrated and discussed in the *Antiquaries' Journal*, III, 1923, pp. 99 ff. It has been suggested that the carving may belong to the Carolingian period, but the style is most closely similar to that of a number of ivories which can be assigned to the fifth century; it is, indeed, so nearly related to a diptych leaf in the Museum at Liverpool, representing an elk fight, that it is probable that both ivories have a more or less common origin. The architectural backgrounds show a great similarity to those on monuments of the fourth, fifth, and sixth centuries, and in particular with those on a sarcophagus, ascribed to the fourth century, in the Lateran. Certain iconographical features, such as the beardless Christ, also point to an early date. Diptychs of this period, carved with New Testament subjects, are exceedingly rare, and no other example of quite this arrangement is known, though the side panels of a large composite book-cover or diptych in Milan Cathedral are divided into panels by similar acanthus borders; also

four out of the six subjects represent miracles. The Milan book-covers have, with a group of associated carvings, been ascribed to Western Europe, but the evidence for this ascription is rather slight, and it seems more probable that, like the greater number of the ivory carvings of this period, including this example, they derive from the Eastern Mediterranean.

PANELS from an ivory casket (known as the Werden Casket). On the one long panel are the Annunciation at the Spring; St. Joseph's Dream, with the Virgin standing on the right; the Visitation, the Virgin being accompanied by a maid, the building to the right representing the city of Judah; and the Virgin entering the Temple to drink the Bitter Water. On the other long panel the Magi seeing the Star; the Nativity with the manger in an open shed; and the Adoration of the Magi. On the short panel, the Preaching of St. John the Baptist; the Axe Laid to the Root of the Tree; and the Baptism of Christ in Jordan, the river being symbolised by a reclining figure leaning on an urn. Each panel has a narrow border of leaf ornament. Early Christian; probably last half of the fifth century. 149 to 149b-1866

L. (of front and back) 10 in., L. (of side) 6 in., H. (of each) 1½ in. (25.5 cm. × 15.5 cm. × 4.5 cm.). Chipped and cracked. All the panels are pierced with several holes; on the first long panel are slots cut for three metal mounts or hinges.

From the Webb Collection. Phot. 24016. PLATE IX.

W. Maskell, p. 67. Westwood, p. 41, Nos. 97-99. *Portfolio of Ivories*, Pt. III. De Rossi, *Bull. di Archeologia Cristiana* (1865), pp. 25 ff. Garrucci, VI, Pl. 447. Stuhlfauth, *Die Engel in der altchristlichen Kunst*, 1897, pp. 65, 135. Kehr, *Die Heiligen drei Könige*, 1909, II, fig. p. 28 and p. 29. Cabrol, s.v. Apocryphes, col. 2557, fig. 830; col. 2559, fig. 833. s.v. Baptême, col. 362, fig. 1301. Reil, *Die altchristliche Bildzyklen des Lebens Jesu*, 1910, pp. 83 f. O. Homburger, *Die Anfänge der Malerschule von Winchester*, 1912, p. 11. Kaufmann, *Handbuch der christliche Archäologie*, 1922, p. 538. Millet, *Iconographie*, 1916, pp. 139, n. 3; 179. Brehier, *L'Art Chrétien*, p. 98.

These panels belong to a group of ivories associated with the composite book-cover at Milan (Westwood, Nos. 95, 96); the group includes reliefs at Berlin, Paris, Nevers, and in the British Museum (Dalton, *Catalogue*, Nos. 8, 9). The Eastern or Western origin of this group has been much disputed: the former is supported by Professor Strzygowski (*Kleinasiens*, 1903, pp. 198 ff.), though in his earlier work, *Byzantinische Denkmäler* (1893, I, pp. 45, 49) he suggests a Western (Milanese) provenance; by Dr. Wulff (*Repertorium*, XXXV (1912), p. 220); by Professor Millet (*Iconographie*, pp. 171, 180, 210) and others: the latter by Dr. Schmid (*Die Ausstellung der Geburt Christi*, 1890, pp. 35, 109 ff.); Dr. Stuhlfauth (*Die altchristliche Elfenbeinplastik*, 1896, pp. 71 ff.), and Professor Haseloff (Berlin *Jahrbuch*, XXIV (1903), pp. 47 ff.), and others. Mr. Dalton (*Byzantine Art*, p. 203) briefly reviews the evidence on either side. In the British Museum Catalogue of Ivories (p. 8) he says that 'the Western origin of the group may still be regarded as probable.' Dr. Wulff (*Altchristliche Kunst*, I, p. 186) suggests a relationship to the sarcophagi. Professor Baldwin-Smith (*Early Christian Iconography*, 1918, pp. 221 ff., also *Art Studies*, 1924, pp. 85 ff., fig. 13) discusses this and the allied group of ivories very fully, claiming for them a Provençal origin and dating these panels 500-525; this theory has not met with general acceptance. Professor Lethaby has pointed out that the object held by Joseph in the Nativity is a frame saw, an unusual motif, but found also in the Milan book-covers. Sir Martin Conway (*Proceedings*, XXIX (1916-1917), p. 5) has suggested that the river-god is of Nile type and that the figure marks the ivory as Alexandrian. A very similar figure appears on a

mosaic in the Arian Baptistry at Ravenna: personifications of rivers are frequent in Græco-Roman art. The scenes of the Annunciation, the Magi seeing the Star, the Nativity and the Adoration of the Magi are closely similar on the Milan book-covers, and the slight differences in the representation of the Virgin entering the Temple and the Baptism seem due to the more contracted space on the book-cover. The figure of the Virgin in the Annunciation closely resembles that of St. Paul on one of the British Museum casket panels (No. 8c); the borders and certain architectural details are identical. For various other comparisons, see Lethaby, *Proceedings*, XXII, (1908), p. 235; Dalton, *Catalogue*, p. 7.

This representation of the Annunciation, taken from the Apocryphal writings of Pseudo-Matthew or the Protevangelium of James, is only met with on the book-covers and on a terra-cotta medallion at Monza (Cabrol, s.v. Annonciation, fig. 765, col. 2261), though the Virgin standing at the Well is frequently found in Byzantine manuscripts (cf. the twelfth-century MS. in the Vatican, *Miniature delle Omilie di Giacomo Monaco*, Gr. 1162 (1910)).

The various earlier interpretations of the last scene of the lower relief are discussed by Professor Baldwin-Smith, who believes that it is the Virgin entering the Temple during her childhood (*op. cit.*, pp. 223 ff.); but an event subsequent to the Annunciation is evidently intended and it seems probable that the subject, taken from the Apocrypha, is the Virgin led to the Temple for the Test by the Water of the Ordeal; usually on other ivories of the period the subsequent scene, the actual drinking, is represented (on the ivory throne at Ravenna, on book-covers at Etschmiadzin and in the Bibliothèque Nationale at Paris and on a relief lately in the Stroganoff Collection in Rome); in some instances the Virgin is accompanied by an angel. The subject is treated in a number of miniatures in the Vatican MS. referred to above. The presence of the Virgin beside the angel in St. Joseph's Dream is not apparently found elsewhere on Early Christian ivories, nor are the scenes of St. John Preaching and the Axe Laid to the Root of the 'Tree. These last occur in Byzantine manuscripts of the eleventh and twelfth centuries (Millet, *Iconographie*, pp. 194 ff.).

ST. PETER, seated to the left, dictating the Gospel to St. Mark, who sits writing; between is a lectern, above which is an angel holding a sceptre. At the top are the words ΠΟΛΙΣ ΡΩΜΗ (the city of Rome). Relief in ivory. Early Christian (Alexandrian?); sixth century. 270-1867

H. 5½ in., W. 4 in. (13.5 cm. × 10 cm.). The ground is pierced with several holes and a triangular piece is broken away in the lower right-hand corner.

From the Webb Collection. Phot. 37960. PLATE X.

W. Maskell, p. 109. Westwood, p. 68, No. 153. Schlumberger, I, p. 629. Dalton, *Byzantine Art*, fig. 129, p. 215. Goldschmidt, IV (1926), No. 117.

The missing upper part apparently, from the inscription, represented a view of the city of Rome. This ivory, together with A 1-1921, belongs to a series representing scenes from the New Testament, from the Life of St. Mark, and with figures of Saints; it seems probable that they formed part of the decoration of the ivory chair of St. Mark formerly preserved at Grado. Other reliefs of the same series are in the Museo Archeologico at Milan, the Musée de Cluny at Paris, the Trivulzio Collection at Milan, and the British Museum; a relief with a figure of the prophet Joel in the Côte Collection at Lyons also probably belongs to the same series (*Collection Côte*, 1912, Pl. XI; previously in the Boy and Bardac Collections).

Both Maskell and Westwood described the saint on the right as St. Paul, but Dr. Graeven, who has discussed the series in an article, 'Die heilige Markus in Rom und in der Pentapolis', *Römische Quartalschrift*, XIII (1899, pp. 99 ff.), gives convincing reasons for describing him as St. Mark; Dr. Graeven dates the reliefs in the sixth century. Mr. Dalton (*East Christian Art*, 1925, p. 207) also apparently ascribes the relief to the sixth century (see also *Byzantine Art*, p. 213; though

compare p. 234, where it is attributed to the eleventh century); the relief is also mentioned in connection with the 'Raising of Lazarus' panel, belonging to the same series, in the British Museum (*Catalogue*, No. 27), there ascribed to the eleventh or twelfth century. Professor Strzygowski (*Orient oder Rom*, (1901), p. 75; *Byzantinische Zeitschrift*, IX (1900), p. 606) suggests that the St. Mark series, including this relief, is of Egyptian origin, about the sixth century, the bald-headed type of St. Mark being only found in Egypt (and later in Germany). Professor Venturi (*Storia*, II, pp. 618 ff.) and M. Bertaux (*L'Art dans l'Italie Méridionale*, 1904, pp. 432-443) compare the reliefs of this series with the 'paliotto' at Salerno and ascribe them to the eleventh or twelfth century. The most recent writer on the subject, Dr. Goldschmidt, ascribes the series to Alexandria (about 600). For a full discussion of this relief, with the following number (A 1-1921) and the series to which they belong, see an article in the *Burlington Magazine*, XXXVIII (1921), pp. 178 ff. A seated figure of St. Peter on one of the twelfth-century frescoes in the crypt of the Cathedral at Aquileia, a few miles from Grado, shows a considerable resemblance to the figure of St. Peter on this relief. (See *Dedalo*, VI (1925), fig., p. 45.)

THE FILLING OF THE WATER-POTS AT THE MIRACLE OF CANA. Relief in ivory. In the foreground are six water-pots; behind, to the right, a servant balances a jar on his shoulder; to the left, another empties a skin into one of the pots, while a third, in the centre, holds a narrow vase, apparently for perfume. Early Christian (Alexandrian?); sixth century.

A 1-1921

H. 4½ in., W. 3⅝ in. (11·5 cm. × 9 cm.). The upper part, including the right arm and part of the head of the central figure, is broken away. The ground is pierced with several holes. Acquired from a private collection in England. Phot. 49481. PLATE X.

Burlington Magazine, XXXVIII (1921), pp. 178 ff. *Review of the Principal Acquisitions*, 1921, Pl. 3, pp. 8, 9. Goldschmidt, IV (1926), No. 312.

The lost upper part of the relief represented the Wedding Feast: the central figure was offering a cup of wine to Christ, as may be seen by comparison with the relief of the same subject on the 'paliotto' at Salerno, which appears to be imitated from this ivory. See also notes to 270-1867. Large slender glass bottles of a form identical with that held by the central figure have been found at Erment and are now in the Cairo Museum (*Catalogue Général*, Edgar, 'Græco-Egyptian Glass', 1905, 32773, 32774, Pl. XI).

AN APOSTLE, standing in a robe and a cloak, which is thrown over his shoulder and round his bended right arm, and holding a scroll in his left hand. Relief in ivory. Early Christian; fifth or sixth century. 272-1867

H. 4½ in., W. 2¾ in. (11·5 cm. × 7 cm.). Chipped and rubbed. The relief has been cut down all round; the upper part of the nimbus, the toes and the foliage of the ledge on which the figure stands, are missing.

From the Webb Collection. Phot. 19594, 49477. PLATE XI.

W. Maskell, p. 111. De Linas, *Gazette Archéologique*, XI (1886), p. 35. Westwood (p. 143, No. 315) suggests that the figure represents St. Paul. A relief with a similar figure in the Louvre (from the Victor Gay Collection) is ascribed by M. Migeon (*Gazette des Beaux-Arts*, 4th series, I (1906), p. 416; *Les Arts*, 1910, p. 13) to the fifth or sixth century and described as 'art Latin'. The figure, which shows the influence still exercised by the sarcophagi, may also be compared with that of Christ on the fifth-century diptych with the Miracles of Christ (A 47, 47a-1926).

THE ASCENSION. To the left the Virgin stands with arms upraised, the remainder of the space being filled with the heads and shoulders of the Apostles. The upper portion of the relief with the figure of Christ is missing. Below is the Baptism, the youthful Christ being represented half-length in a shallow basin, with St. John the Baptist standing in front of a tree to the left; an angel looks on from the right. At the bottom is a narrow guilloche border. This ivory has been recarved on the other side at a later date (see p. 68). Coptic; seventh or eighth century. 257-1867

H. 5½ in., W. 3½ in. (13.5 cm. × 8.5 cm.). The upper part of the relief has been cut away, apparently when it was recarved on the other side.

From the Webb Collection; formerly in the Soltikoff Collection (Sale, 1861, Catalogue, No. 14). Phot. 33912. PLATE XI.

W. Maskell, p. 101. Westwood, p. 256, No. 114. *Portfolio of Ivories*, Pt. VI. Labarte, *Histoire des Arts Industriels*, 1872, I, p. 73, Pl. XIII. Graeven, I, No. 58. Goldschmidt, I, 186.

Dr. Goldschmidt also illustrates (I, 183, 184) a diptych in the Musée de Cluny and a relief in the National Museum at Munich (I, 185), which are closely similar in style. One leaf of the Cluny diptych shows the probable arrangement of the missing upper part of this relief, a similar composition of the Baptism with the Virgin and the Apostles above, surmounted by the figure of Christ seated in a mandorla supported by four angels. The same arrangement of Christ in Glory appears again on the Munich relief (a cast of this relief is exhibited in the same room with the ivories). Dr. Goldschmidt suggests the possibility that the ivories may be Western (Merovingian) copies, but a Coptic or perhaps Syrian origin seems more probable. Professor Lethaby agrees as to the Coptic origin of this relief (*Proceedings*, XXII (1908), p. 236), but describes the upper scene as Christ in Hades. For the Coptic treatment of the scene, variously described as the Ascension, or Christ in Glory, see a curved relief in the Pierpont Morgan Collection in the Metropolitan Museum at New York (a cast is exhibited in the same room with the ivories; see also *Bulletin* of the Metropolitan Museum, New York, 1919, pp. 242-43); also frescoes at Bawit (Clédât, *Comptes Rendus*, l'Académie des Inscriptions, 1902, pp. 541 ff., 1904, pp. 522 ff., and J. Maspéro, *ibid.*, 1913, pp. 287 ff.).

The representation of the Baptism in a vessel instead of in the river is most unusual in the East, though it is found in Western Art from the Carolingian period. See Cabrol, s.v. Baptême, col. 346, Jacoby, *Ein bisher unbeachteter Bericht über die Taufe Jesu*, 1902. C. F. Rogers, *Baptism and Christian Archaeology*, 1903. Dalton, *Catalogue*, p. 52. Sir Martin Conway describes the ivory as the work of some belated provincial artist (*Proceedings*, XXIX (1916-17), p. 9). For two Coptic panels recarved at the back, perhaps in the ninth century, see Breck, *American Journal of Archaeology*, XXIII (1919), pp. 394 ff.

BYZANTINE

CASKET with reliefs of classical subjects which may be identified as follows. On the left of the lid, the Rape of Europa, and a group of figures with stones in their upraised hands; on the right, centaurs and others playing and dancing. On the front of the casket, Bellerophon and Iphigenia; on the back, scenes with children and animals and another representation of Europa with Mars and Venus. On one end of the casket is Bacchus in a chariot drawn by panthers, on the other a nymph riding on a sea-horse.

The borders on the sides are of rosettes in circles; on the lid, of foliage scrolls, alternate heads and rosettes in circles with an inner border of acanthus leaves. Wood overlaid with ivory and bone with traces of gilding and with a gilded metal lock and handle. Byzantine; eighth to tenth century.

216-1865

H. $4\frac{1}{2}$ in., L. $15\frac{3}{4}$ in., W. 6 in. (11.5 cm. \times 40.5 cm. \times 15.5 cm.). Several of the figures are chipped and small portions of the borders are missing.

From the Webb Collection. Phot. 14994, 38119-38125, 56391-56394. PLATES XII, XIII. W. Maskell, p. 47. Westwood, p. 220, Nos. 543-547. *Portfolio of Ivories*, Pl. IV. Molinier, *Les Ivoires*, p. 87. Schlumberger, I, pp. 263, 357, 539, 637. Venturi, *L'Arte*, I (1898), p. 212; *Le Gallerie Nazionali Italiane*, III (1897), pp. 261 ff.; *Storia*, I, fig. 367, and pp. 513 ff. A. Maskell, *Ivories*, 1905, Pl. XLIV, p. 222. Millet, in Michel, *Histoire de l'Art*, I, 1, p. 267. Diehl, *Manuel*, fig. 171, pp. 347 ff. R. Koechlin, *Collection M. le Roy*, 1906, II, Nos. 2, 3. Dalton, *Catalogue of the McClean Bequest*, Fitzwilliam Museum, Cambridge (1912), p. 95. M. Wackernagel, *Die Plastik des XI und XII Jahrhunderts in Apulien*, 1911, p. 112. C. Scaccia-Scarafoni, *L'Arte*, XVI (1913), p. 303. P. C. Nye, *American Journal of Archaeology*, XXIII (1919), pp. 401 ff. Dalton, *East Christian Art*, 1925, pp. 213, 214.

For the iconography of the subjects, see *Bull. dell' Inst. di Corres. Archeol.*, 1860, p. 6. Heydemann, *Archäol. Zeitung*, XXVII (1866), pp. 8 ff. O. Jahn, *Entführung der Europa*, 1870, p. 8. F. v. Duhn, *Mitt. der Archäol. Inst. zu Athen* II (1877), p. 135. A. Springer, *Bilder aus der neueren Kunstgeschichte*, 1886, I, p. 18. Michaelis, *Mitt. der Archäol. Inst. Röm.*, Abt. VIII (1893), p. 201, XX (1905), p. 307.

This casket, obtained from the Cathedral at Veroli near Rome in 1861, is the most important member of a group of caskets with subjects drawn largely from classical mythology and from scenes in the Hippodrome, or with zoomorphic ornament. About forty-three complete caskets are known and about as many separate panels; there are also about four similar caskets and about twenty-seven separate panels with sacred subjects. The caskets are either flat with a sliding lid like this example, or have a hinged lid in the form of a truncated pyramid (cf. 247-1865). Classical types for many of the subjects are not wanting, but the figures and groups are usually put together with no reference to their original significance: the carvers did not apparently to any great extent use sculpture as models, and it is probable that the motifs were derived from silver plate such as formed part of the rich booty at the sack of Constantinople in 1204. Other subjects derive from manuscripts; for example, as has been shown by Dr. Graeven, the group of stone-throwers on this casket is copied from the stoning of Achan in the Joshua Rotulus in the Vatican (Cod. Vat. Palat. Gr. 431) or from its fifth- or sixth-century original: the Bacchus, again, is closely similar to a representation of Rhea in a manuscript of Oppian at Venice, ascribed to the tenth century, but probably based on a classical model (Toesca, *L'Arte*, IX (1906), fig. 9, p. 44). A casket at Anagni, also illustrated by Professor Toesca, has been ascribed to various dates between the ninth and fourteenth centuries; it is covered with silver plates and seems to have been copied from one of the bone caskets or from a common model. A circular silver box, with mythological subjects, in the Cathedral at Padua, is described by Professor Toesca (*op. cit.*, pp. 34 ff.) as Byzantine of the ninth or tenth century. Several late-classical caskets with similar subjects are cited by Dr. Engelmann (*Röm. Mitt.*, XXIII (1908), pp. 349 ff.) in connection with some bronze reliefs from a casket in the Museum at Buda-Pesth. The borders of alternate heads and rosettes usually appear only on the finer caskets such as those at Florence, Cividale, and in the Cluny Museum, and rather resemble the borders of coins frequently found on plate, as on a dish from Rennes in the Bibliothèque Nationale in Paris (Babelon, *Guide au Cabinet des Médailles*, 1900, fig. 71, p. 184). The foliage scroll on this casket is not usual on the figure caskets, though it appears in varied forms on the zoomorphic and sacred subject caskets.

Various dates between the fourth and twelfth centuries have been suggested for the secular caskets. Professor Venturi (*Storia*, I, pp. 516 ff.) ascribes the finest of them to the period of the classical decline in the fourth and fifth centuries; Dr. Graeven considered them to be post-Iconoclastic, from the ninth to twelfth century onwards; Dr. R. v. Schneider ascribed them to the tenth or eleventh century. A rather earlier date, commencing during the Iconoclastic period and continuing into the subsequent period, has been suggested by a number of writers, including Molinier (*Les Ivoires*, p. 88), Professor Bertaux (*Journal des Savants*, 1911, p. 309), M. Diehl (*Manuel*, p. 613), Professor Millet (Michel, *Hist. de l'Art*, I, Pt. I, p. 266), and Mr. Dalton (*Byzantine Art*, p. 214, and *Catalogue*, p. 16). More recently Mr. Dalton has expressed the opinion that the earlier of the caskets date from the second half of the ninth century (*East Christian Art*, 1923, p. 213). A Carolingian casket at Berlin corresponds closely in general form, and perhaps furnishes a 'terminus ante quem': Dr. Goldschmidt (I, No. 161) ascribes it to Tournai (about 900) and its Byzantine prototypes to the ninth century. Other Carolingian ivories, especially those of the Liuthard group, show a certain analogy of style. Opinion has been no less divided as to the provenance of the caskets than as to their date: Dr. R. v. Schneider and Dr. A. Tamaro (*La Cassetta . . . di Capo d'Istria*, 1910) considered that they were made in the district of the Venetian lagoons; Dr. Gnirs (*Jahreshefte des Oesterr. Archäol. Instituts*, XVIII (1915), pp. 138 ff.) argues in favour of an Istrian origin. Dr. Graeven, while ascribing the finer caskets to Constantinople, suggested that many were Italo-Byzantine, but the general consensus of opinion seems to be that the greater part of the caskets were made in Constantinople, and, as has been suggested above, it seems probable that the earlier and finer examples belong to the Iconoclastic period (A.D. 726-842), when the carving of religious subjects was discouraged, or to the years immediately succeeding.

A considerable number of the subjects on this casket appear, with variations, on the casket originally at Pirano, now in the Palazzo Venezia at Rome. The Europa group from the top of the casket occurs on the panel in the Salting Bequest (A 541-1910); Mars and Venus (side) on the Salting panel, at Liverpool (Graeven, I, 13) and at Bologna (Graeven, II, 4); Bacchus, on a panel in the Museo Correr at Venice (Venturi, *Storia*, I, fig. 371); the nymph on a hippocamp on a panel in the M. le Roy Collection (R. Koehlin, *Collection M. le Roy*, 1906, II, Nos. 2, 3) and on a casket in the Louvre (Venturi, *Storia*, I, figs. 372-380 and p. 520; formerly in a private collection in Rome); the centaur playing the syrinx, Le Roy panel; the kneeling figure playing the lyre, Florence (Graeven, II, 37), and the Louvre; the side panels, with children playing with a stag and a horse, Le Roy; a man seated to the left in the Iphigenia scene appears with a tripod on the Cividale casket (Venturi, *Le Gallerie Nationali Italiane*, III (1897), pp. 262 ff.); the dancing figures are frequent on numerous caskets.

The caskets were discussed, in connection with eleventh-century reliefs at Torcello, by Dr. R. v. Schneider (*Serta Harteliana*, 1896, pp. 284 ff.); in the list of similar caskets given by him this example is No. 13. Dr. Graeven has dealt with them, at considerable length and with a wealth of research, in several articles: in the Berlin *Fahrbuch* (XVIII (1897), pp. 3 ff.), where he compares certain groups with the Joshua Rotulus manuscript; in the Vienna *Fahrbuch* (XX (1889), pp. 5 ff.), in connection with the Pirano casket, with a list in which this casket is No. 13; and in the *Bonner Jahrbücher* (Heft 108 (1902), pp. 252 ff.). An admirable summary of the evidence as to date and provenance is given by Mr. Dalton in *Byzantine Art*, pp. 214 ff. (figs. 130, 132).

There is in this Museum an almost exact copy of this casket in pear (?) wood (51-1914), partly gilded (*Review of the Principal Acquisitions*, 1914, p. 5, fig. 2).

THE RAPE OF EUROPA. Ivory panel from a casket. In the centre, Europa seated on a bull; before her are two cupids, one holding a torch, the

other a crown. On the left are two female figures advancing with outstretched arms; on the right, Mars and Venus. Byzantine; eighth to tenth century.

A 541-1910
L. 5½ in., H. 2 in. (13 cm. × 5 cm.). Chipped in places. The right legs of Venus and Mars, parts of the spear held by the latter and small portions of the border are restorations. Salting Bequest. Formerly in the Spitzer (*Catalogue*, 1890, I, p. 29, No. 1; Salc, 1893, *Catalogue*, No. 37) and Gibson-Carmichael (Sale, 1902, *Catalogue*, No. 181) Collections. Phot. 38101, 45222. PLATE XV.

R. v. Schneider, *Serta Harteliana*, 1896, p. 284, No. 15, and pp. 286, 288. Graeven, Vienna *Fahrbuch*, XX (1899), p. 18, and No. 44.

Europa and the Bull and the advancing women, almost identically treated, appear on the lid of the Veroli casket, and the cupid with the crown and the Mars and Venus on the sides. The dish held by Venus is probably given her in mistake for a mirror, the torch on the casket being apparently borrowed from the figure here seen to the left.

CASKET with a truncated pyramidal lid, on the top of which is a panel with a battle scene; on the sloping sides of the lid are long panels with partially unidentified scenes: a woman spinning, a man seated with, before him, armed men, one of whom attacks a woman whose hands are bound; the other panels show armed men fighting. On the sides are small panels with single figures of armed men (one with a vanquished foe at his feet). The panels are surrounded by borders of rosettes in circles. The top panel is in ivory, the remainder in bone. Byzantine; eighth to tenth century (or later?); the present mounting probably of the sixteenth or seventeenth century.

247-1865

H. 9½ in., L. 10½ in., W. 7 in. (25 cm. × 27 cm. × 18 cm.).

Presented by Robert Goff, Esq.

Phot. 14990-14992, 54402-54404. PLATES XIV, XV.

Exhibited at South Kensington, 1862. Robinson. *Catalogue*, Loan Exhibition, No. 219. W. Maskell, p. 50. Westwood, pp. 221 ff., Nos. 550, 551, 553-557; p. 225, Nos. 561, 562. Schlumberger, I, figs. pp. 385, 392. R. v. Schneider, *Serta Harteliana*, 1896, p. 284, No. 14. Graeven, Vienna *Fahrbuch* XX (1899), p. 26, No. 14. Dalton, *Byzantine Art*, fig. 131, p. 217. See also notes to No. 216-1865, p. 35.

Dr. Graeven has suggested (Vienna *Fahrbuch*, XXI (1900), p. 95) that the seated man on the slope of the lid is taken from the Joshua Rotulus manuscript (Pl. VII) in the Vatican (see No. 265-1867, p. 39), and represents Joshua receiving the report of his scouts after their reconnoitring of the town of Ai.

A WARRIOR AND A YOUNG WOMAN. A man, naked except for a large cloak, and holding a spear, is supported by a woman, who places her hand upon his heart as if to stanch blood from a wound. Plaque in ivory from a casket similar to 247-1865. The top right-hand corner, which is cut away, shows on the cut face traces of the earlier carving of a border of pearled ornament. Byzantine; eighth to tenth century. 288-1867

H. 2½ in., W. 1¾ in. (6.5 cm. × 4.5 cm.). Carved from two pieces of ivory joined across the centre. Pierced with four holes.

From the Webb Collection. Phot. 56385. PLATE XVI.

W. Maskell, p. 117. Westwood, p. 128, No. 286. R. von Schneider, *Serta Harteliana*, p. 284, No. 15. Graeven, Vienna *Fahrbuch*, XX (1899), p. 26, No. 15. Compare also the bibliography to 216-1865, p. 35.

The panel is very similar in style to the finer of the caskets with small reliefs such as the example in the Museum at Cividale (Graeven, II, No. 18).

TWO WARRIORS ON HORSEBACK; within a border of interlaced scrolls forming circles filled with leaves, animals and birds. Ivory panel from the top of a casket; with traces of scarlet colour. Byzantine; tenth or eleventh century.

A 542-1910

L. $6\frac{5}{8}$ in., H. $3\frac{1}{8}$ in. (15.5 cm. \times 7.5 cm.).

Salting Bequest. Formerly in the Meyrick Collection (?). Phot. 38101, 45228. PLATE XV.

Westwood, p. 222, No. 552.

The mounted men, though inferior in style, may be compared with those on the caskets of Veroli type in the Musée de Cluny, in the Metropolitan Museum at New York (Pierpont Morgan Collection, from Cranenburg), and in the Hermitage (Basilewsky Collection). The scrolls on the border are similar to those on an eleventh-century marble slab, with confronted lions, in the Cathedral at Torcello (Venturi, *Storia*, II, fig. 132, p. 161).

A GRIFFIN. Bone (perhaps whale's bone) panel from a casket. A seated two-pawed bird-like creature with an animal's head and erect feathered tail and wings. There are remains of gilding on the tail and wings. Byzantine (or possibly Western after a Byzantine model); eleventh or twelfth century.

A 74-1925

H. $2\frac{3}{8}$ in., W. $1\frac{3}{8}$ in. (6 cm. \times 5 cm.). The plain border and the ground are pierced with several holes, one of which contains an ivory pin.

Acquired in London (from the McAndrew Collection). Formerly in the Sneyd Collection (Keele Hall Heirlooms, Sale, Christie's, July 1902, No. 45). Exhibited at Manchester, 1857. Phot. 56373. PLATE XVI.

Westwood, No. 586, p. 228. *Review of Recent Acquisitions*, 1925.

This bird-beast is closely allied in style to the monsters on a group of caskets which are decorated with small panels with birds and mythological beasts. Examples of these caskets are in the Cathedral at Wurzburg (Aus'm Weerth, *Fundgruben der Kunst in den Elfenarbeiten*, 1883, Pl. XXXIII) and in the Kunstgewerbe Museum at Cologne (cast in the Museum, Westwood, Nos. 597-600, 677, pp. 229, 243). The bone panels on the side of a casket formerly in the Stroganoff Collection at Rome, which are almost identical in style, are described by Dr. Graeven as twelfth-century Western copies of Byzantine work (Graeven, II, No. 78). There seems to be no adequate reason for assigning these caskets with animal ornament, or at least most of them, to Italy or Western Europe. The borders are similar to those on the caskets described as Byzantine and the animals are thoroughly Oriental in treatment.

A wooden casket in the Czartoryski Museum at Cracow is covered with silver panels on which are represented similar figures; the casket is ascribed by Dr. Kühnel to the fifth or sixth century, *Meisterwerke Muhammedanischer Kunst*, 1912, II, Pl. 124, but it has all the appearance of being of about the same period as the ivory and bone panels, for which this date is too early. The type of winged two-pawed monster with recurved feathered tail is derived from the East. A Sassanian example occurs on the robes of Chosroes II on the carvings at Tak-i-Bostan (A.D. 600).

Sec O. von Falke, *Kunstgeschichte der Seidenweberei*, 1913, I, pp. 78 ff. Others are shown on a fragment of Sassanian silk damask of the sixth or seventh century (8579-1863) and on another silk of the ninth century from Hither Asia (761-1893), both in the Department of Textiles. See *Catalogue of Early Mediæval Woven Fabrics*, 1925, Pls. I, III. The material has all the appearance of whale's bone, though its use outside Northern Europe is quite exceptional.

A BIRD standing in front of a tree. Bone (perhaps whale's bone) panel from a casket. Byzantine (possibly a Western imitation?); eleventh or twelfth century. A 75-1925

H. $1\frac{1}{8}$ in., W. $1\frac{1}{4}$ in. (4 cm. \times 3 cm.). The plain border and the ground are pierced with several holes. The bone is of a deep brownish yellow.

Acquired in London (from the McAndrew Collection). Formerly in the Sneyd Collection (Keele Hall Heirlooms, Sale, Christie's, July 1902, No. 45). Phot. 56374. PLATE XVI.

This panel is unusually small and the bird is of rather different form to those generally represented, but it seems probable that the panel is from a casket.

JOSHUA RECEIVING ENVOYS FROM THE PEOPLE OF GIBEON; in two scenes. In the first he sits upon a chair receiving two men who offer gifts wrapped in their mantles; in the second he appears to beckon to two warriors armed with shields and helmets. Ivory panel from a casket; made up (anciently) from three fragments of plaques copied from the miniature paintings in the Joshua Rotulus Manuscript at the Vatican; eighth to tenth century (or later?). 265-1867

H. $2\frac{3}{4}$ in., L. $10\frac{1}{8}$ in. (7.5 cm. \times 27 cm.). Pierced with a number of holes.

From the Webb Collection. Phot. 14655. PLATE XVI.

W. Maskell, p. 106. Westwood, p. 71, No. 161. R. v. Schneider, *Serta Harteliana*, p. 284, No. 16. Graeven, Berlin *Jahrbuch*, XVIII (1897), pp. 5 ff. Graeven, Vienna *Jahrbuch*, XXI (1900), pp. 97 ff. Graeven, *Bonner Jahrbücher*, Heft 108-109 (1902), pp. 260. Millet, in Michel, *Histoire de l'Art*, I, pt. 2, p. 268. Diehl, *Manuel*, p. 625. Dalton, *Byzantine Art*, fig. 136, and pp. 218 ff. Volbach, *Elfenbeinarbeiten*, pp. 70, 71, No. 85.

The miniatures from which the scenes are taken are illustrated in the Joshua Rotulus, Cod. Vat. Palat. Gr. 431 (1905), Pls. XII, XIII. Similar representations also appear in the Octateuchs (Uspensky *Izvestiya* of the Russian Archaeological Institute at Constantinople, XII, 1907). The first scene is represented on one out of three casket panels, with scenes from the history of Joshua, which still retain their borders of alternate heads and rosettes in circles, in the Metropolitan Museum at New York (P. C. Nyc, *American Journal of Archaeology*, XXIII (1919), pp. 405, 406). The New York relief has on the ground an inscription in Greek with an explanation of the subject.

The two scenes are shown on Pl. XII of the reproduction of the manuscript, but in place of the two kneeling figures of the second scene the carver has taken two figures from Pl. XIII, representing warriors coming to tell Joshua that the kings of the Amorites are in hiding. The figure on the left also does not belong to the scene in the manuscript. The joins in the ivory correspond to these divergences, and it is possible that the two ends originally belonged to other reliefs of a series (see Graeven, Berlin *Jahrbuch*, p. 9).

Dr. Graeven compares this relief with the best of the secular caskets and dates both in the second half of the ninth century (Vienna *Jahrbuch*, p. 100); Mr. Dalton considers that the caskets with

religious subjects are contemporary with the later ones with mythological subjects (*Catalogue*, p. 19); he dates this panel eleventh or twelfth century. The panel may be compared with others, probably of rather later date, in the British Museum (*Catalogue*, Nos. 20, 21), at Berlin, (K.F.M., I, Vöge, Nos. 13, 14. Volbach, *Catalogue*, 1923, J 568, 569) and at Bologna (Graeven, II, No. 3). Seated figures, similar to that of Joshua, appear on caskets with secular subjects at Xanten (Graeven, *Bonner Jahrbücher*, Heft 108-9 (1902), pp. 260 ff.), New York (P. C. Nyc, *op. cit.*, p. 402, fig. 1), in this Museum (No. 247-1865), and elsewhere.

CHRIST BLESSING; a half-length figure holding a scroll in the left hand. Relief in ivory stained green. Byzantine; probably late ninth or early tenth century. A 4-1910

H. 5 $\frac{1}{4}$ in., W. 4 $\frac{3}{4}$ in. (15 cm. \times 12 cm.). Considerably damaged, the background restored in green tinted plaster.

Acquired in London. Said to have come from Syria. Phot. 33910. PLATE XVII.

Probably, with A 2-1912, from the covers of a book. Reliefs treated with stain in this manner are rare, and the colour has probably been used to give the appearance of steatite. There seem to be no positive grounds for the addition of the circle in the plaster restoration of the nimbus. The type of head is unusually free and full of character, and in this respect resembles the heads of Christ on the reverses of coins of Justinianus II (685-695); these also have the cross behind the head without the nimbus, which does not appear on coins until a rather later period, about the reign of Basil I (867-886); rather similar heads appear on the coins of Michael III (842-867), but by the reign of Constantine VII and Romanus II (945-959) the conventionalized type found on ivories with the same subject, such as the Louvre (Molnier, *Catalogue*, No. 18), and Fitzwilliam (Dalton, *Catalogue of the Ivory Carvings*, McClean Bequest, Fitzwilliam Museum, 1912, No. 24) examples, seems general. On all the coins and on the above examples Christ holds a book, the scroll being an unusual feature. For the evidence as to the possibility of a pre-Iconoclastic date for this ivory and the following number, see the *Burlington Magazine*, XLIV (1924), pp. 251 ff., Pl., where a list of similar reliefs is given.

The style of this and the following relief is exceptionally large and monumental. A carving of the Archangel Gabriel in the collection of Mr. Royall Tyler, which shows similar qualities and has been ascribed to the second half of the ninth century (Hayford Peirce and Royall Tyler, *Byzantine Art*, 1926, Pl. 47). A painting of Christ enthroned, in the manuscript of the Homilies of St. Gregory Nazianus in the Bibliothèque Nationale in Paris, written between 880 and 886, is also very similar in style.

THE VIRGIN AND CHILD; the head and part of the figure of the Virgin, her right hand extended across her breast; there are traces of a foot and the right hand of the Child with two fingers extended blessing. Portion of a relief in ivory stained green. Byzantine; probably late ninth or early tenth century. A 1-1912

H. 5 in., W. 1 in. (13 cm. \times 2.5 cm.).

Acquired in Paris. Said to have come from Syria. Phot. 34164. PLATE XVII.

Review of the Principal Acquisitions, 1912, pp. 7-8, fig. 5. See notes to A 4-1910.

RELIEF in ivory, with traces of colour and gilding, perhaps from a book-cover. In the centre, in a circle, is the bust of St. John Baptist, his right hand raised in benediction; two smaller circles above contain busts of St.

Philip and St. Stephen; two below those of St. Andrew and St. Thomas. The name of each saint is inscribed in Greek, at his side. The space between the circles is carved with pierced foliage. Byzantine; eleventh or twelfth century.

215-1866

H. 9½ in., W. 5¼ in. (23.5 cm. × 13.5 cm.). The central medallion split and details of the foliage broken away. The border pierced with several holes.

From the Farrer Sale (Christie's, June 12th, 1866, No. 330). Phot. 9073, 54411. PLATE XVIII. W. Maskell, p. 73. Westwood, p. 85, No. 189. *Portfolio of Ivories*, Pt. XI. Graeven, *L'Arte*, II (1899), fig. 15a and pp. 311 ff. Schlumberger, I, p. 625. Graeven, Berlin *Jahrbuch*, XXI (1900), p. 233.

Dr. Graeven has remarked on the close resemblance between this ivory and a casket with half-length reliefs in the Museo Nazionale at Florence (*L'Arte*); he believed both to be twelfth-century work and described them as the products of the decadent art of a period considerably later than that of the Harbaville Triptych in the Louvre (Molinier, *Catalogue*, No. 12), which he placed in the second half of the tenth century, during which period he considered that Byzantine sculpture reached its highest level. Mr. Dalton assigns a rather earlier date, in the eleventh or twelfth century, to this relief (*Catalogue*, p. 20; *Byzantine Art*, fig. 142, p. 230). While it is possible to form various groups of Byzantine ivories, according to style, it is almost impossible to fix any precise chronology either for the groups or for the individual ivories within the groups; inferiority of workmanship may be due equally to an unskilled craftsman or to the fact that the work was produced in some remote provincial centre.

Though the present example may not rank for beauty with those supreme examples of the Byzantine ivory carver's art, the Harbaville triptych and the relief, in the Cabinet des Médailles at Paris, of Christ Crowning the Emperor Romanus and his wife Eudocia, both of which probably belong to the tenth century (see p. 9), it is a typical example of the finer work of the best period, perhaps of a slightly later date than those two ivories.

There are discussions of Byzantine ivory carving of the tenth and following centuries in Dalton, *Byzantine Art*, pp. 224 ff., and *East Christian Art*, 1925, pp. 215 ff.; Diehl, *Manuel*, pp. 611 ff.; Wulff, *Altchristliche Kunst*, II, pp. 610 ff.; and by Professor Millet, in Michel, *Histoire de l'Art*, I, pt. 1, p. 262 ff.; all with bibliographies.

Dr. Goldschmidt illustrates the bust of St. Stephen in connection with the effigy of Bishop Adelolf (1171-1190) in the Cathedral at Hildesheim, as showing the influence exercised by Byzantine Art on German sculpture of the twelfth century (Berlin *Jahrbuch*, XXI (1900), p. 233).

THE VIRGIN AND CHILD. Statuette in ivory. The Virgin, a tall figure in a long robe and mantle falling over her head, holds the Child upon her left arm; his right hand is raised blessing, in his left he holds a scroll. On the Virgin's robe is the inscription MP ΘΥ; on that of the child IC XC. Byzantine; eleventh or twelfth century.

702-1884

H. 12½ in. (32.5 cm.). The head of the Child is a restoration, probably of Western origin.

From the Castellani Collection. Phot. 32700. PLATE XIX.

Graeven I, No. 60. Goldschmidt, Vol. II, p. 46 (illus. as Byzantine). Pelke, *Elfenbein*, 1920, fig. 53, p. 86. Statuary in the round is almost unknown in Byzantine Art, though there is said to have been a statue in ivory of St. Helena in the Church of Santa Sophia at Constantinople (Dalton, *Byzantine Art*, p. 188, and J. P. Richter, *Quellen der Byzantinische Kunstgeschichte*, Vienna, 1897, pp. 14 and 74). This peculiarity has led to the suggestion that the statuette may perhaps be an Italian (Venetian?) work in the Byzantine style. The work bears a very strong resemblance to certain Byzantine reliefs with the same composition; for example, ivories in the Metropolitan

Museum at New York (formerly in the Pierpont Morgan Collection—cast in this Museum), in the Kunstgewerbe Museum at Hamburg (E. Panofsky, *Die Deutsche Plastik*, 1924, Pl. II, p. 11), in the Archiepiscopal Museum at Utrecht (De Linas, *L'Art et l'Industrie d'Autrefois*, 1882, Pl. 14, p. 103), at Liège (De Linas, *op. cit.*, Pl. 13) and a half-length relief in the possession of E. Innes, Esq. (*Burlington Fine Arts Club, Catalogue of an Exhibition of Carvings in Ivory*, 1923, No. 56, Pl. XVI). The type of the Virgin here represented is that known as 'Hodegetria'. For the iconography, see Dalton, *Byzantine Art*, p. 673; Diehl, *Manuel*, pp. 305–306. A marble relief of the Virgin, found recently in Constantinople, may also be compared.

CHRIST, seated upon a wide, cushioned throne, his feet upon a foot-stool; his left hand holding a book upon his knee, his right raised in benediction from within the folds of his cloak. Relief in ivory; the background cut away. Byzantine; eleventh or twelfth century. 273–1867

H. 4½ in., W. 2½ in. (12 cm. × 6.5 cm.). Traces of colour; pierced with three holes, probably for attachment to a book-cover.

From the Webb Collection. Phot. 3741, 56386. PLATE XXIV.

W. Maskell, p. 110. Graeven, I, No. 61. Schlumberger, I, p. 97. Dalton, *Byzantine Art*, fig. 141, p. 231. Dr. Goldschmidt (Berlin *Jahrbuch*, XXI (1900), pp. 230 ff.) compares this relief with that of the tympanum of the Church of St. Godehard at Hildesheim (see also Dalton, *Catalogue*, p. XXXII, figs. a and b). There is a cast of this tympanum in the Museum. Similar representations are frequent among Byzantine ivories: the background of an example on a book-cover in the Bodleian Library (W. S. Brasington, *Historic Bindings in the Bodleian Library*, 1891, Pl. III) has been cut away in the same manner. Other examples are in the Trivulzio Collection at Milan (A. M. Cust, *Ivory Workers of the Middle Ages*, 1902, p. 91), in the Louvre (Molinier, *Catalogue*, No. 12), and at Berlin (K.F.M., I, Vöge, No. 25; Volbach, *Catalogue*, 1923, No. J 575). Similar figures of Christ Enthroned, forming the centre of the Deësis, appear on the Harbaville triptych in the Louvre (Molinier, *Catalogue*, No. 12), on a triptych in the Vatican (Kanzler, Pls. VII, VIII), and on a relief in the Library at Berlin (Goldschmidt, II, fig. 15, p. 20).

THE LAST JUDGMENT. Relief in ivory. Above, in the centre, Christ is enthroned between the Virgin and St. John the Baptist (the *Deësis*); on either side are seated the twelve apostles with, behind, ten great angels. At the feet of Christ are two cherubim and, below, the empty throne (the *Etimasia*) with the apocalyptic book of life and the instruments of the Passion. To the right of this are two figures rising from a tomb at the summons of an angel with a trumpet. To the left are two companies of the blessed and, at the bottom, an angel leading a group of saints into Paradise, where are already the Virgin, the penitent thief, holding his cross, and Abraham with Lazarus in his bosom. A river of fire issuing from the throne flows to the right, where an angel drives a group of the damned into a fiery hell, in the midst of which is Satan seated on a throne composed of serpents which devour the bodies of the condemned. On his lap is a small figure with upraised arms. Below, in separate compartments, are a group of half-naked figures, two groups of skulls and a naked figure seated among flames. Byzantine; eleventh or twelfth century. A 24–1926

H. 6 in., L. 8½ in. (15.5 cm. × 21.5 cm.). A small piece of the lower right-hand corner is missing, and the lower left-hand corner and a small piece of the border have been made up. Three holes are pierced in the corners.

Acquired in London. Phot. 56618. PLATE XXII.

Burlington Magazine, XLIX (1926), pp. 38, 39. Pl.

Formerly on loan in the Museum in the middle of the nineteenth century, when a photograph, reproduced by Professor Venturi (*Storia*, II, fig. 422, p. 594), was taken of it.

On the back is written in ink, 'This was found in pulling down Stafford House'. Stafford House, which was erected in the first half of the nineteenth century, occupied in part the site of Godolphin House, and it is possible that the two names have been confused.

The composition of this important relief is typical of Byzantine representations of the Last Judgment as exemplified in illuminated manuscripts such as the eleventh-century Greek gospels (Gr. 74) in the Bibliothèque Nationale in Paris and, at a rather later date, on frescoes at Mount Athos and elsewhere, but such a treatment has hitherto been unknown in Byzantine sculpture. The composition is very similar, though in rather abbreviated form, to that of the great mosaic in the Cathedral at Torcello, which may be ascribed to the end of the eleventh century.

The little figure on the lap of Satan is probably Antichrist (see, in connection with the Torcello mosaic, Dalton, *Byzantine Art*, p. 404; Diehl, *Manuel*, p. 513; Wulff, *Altchristliche Kunst*, II, 1924, p. 572), though it has been suggested that it represents the rich man (Voss, *Das jüngste Gericht*, 1884, p. 52) or Judas (Springer, *Repertorium*, VII (1884), p. 402). The representations of the sinners in torment are apparently derived from the apocryphal apocalypses (M. R. James, *The Apocryphal New Testament* 1924, p. 504), the group of half-naked figures probably representing the violent who walk in darkness, and the groups of skulls those who sinned with their eyes and by touch (Dalton, *Byzantine Art*, p. 404). The *Deësis*, the *Etimasia* and the fiery stream are peculiar to Byzantine Art or to compositions inspired by it.

The ivory is closely similar in style to a relief with a representation of Pentecost in the Kaiser Friedrich Museum at Berlin (Volbach, *Catalogue*, 579); it also shows some resemblance to the panel in this Museum with six scenes from the New Testament (295-1867), though this latter is inferior in quality and probably rather later in date.

THE DEATH OF THE VIRGIN:

SS. Gregory of Nyssa, Basil, Paul and Peter (these last two are embracing); SS. Cosmas, Damian, Nicolas, and John Chrysostom. Above the bed of the

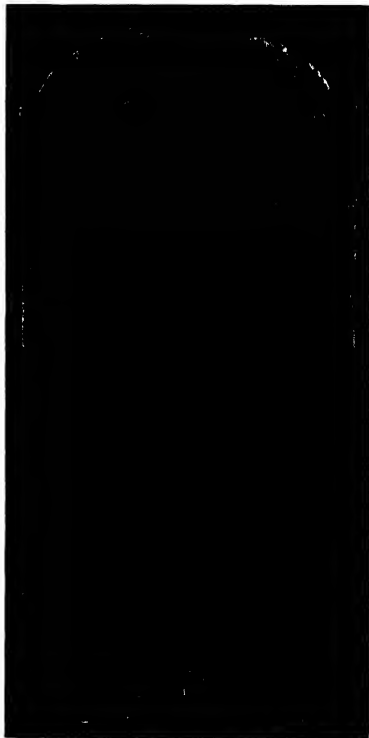


FIG. 9

Virgin is incised 'H KOIMHCIC'. On the back is a cross with rosettes at the ends of the arms. The centre of a triptych in ivory. Byzantine; eleventh or twelfth century. 296-1867

H. 10½ in., W. 5¼ in. (27 cm. × 13.5 cm.).

From the Webb Collection. Phot. 3770, 56388, 56389 (back). PLATE XX and fig. 9.

W. Maskell, p. 124. Westwood, p. 88, No. 196. Schlumberger, I, p. 69. *Portfolio of Ivories*, Pt. IX. Lethaby, *Proceedings*, XXII (1908), p. 237.

The groups of apostles on either side of the Virgin's bed may be compared with those of the Ascension (No. 152-1879): other reliefs closely similar in style are triptych wings with saints in the Musée de Cluny (Goldschmidt, II, No. 155); at Berlin (K.F.M., I, Vöge, No. 23; Volbach, *Catalogue*, 1923, No. J 572) and in the Church of San Pietro da Zuglio (*L'Arte*, XIV (1911), fig. 3, p. 473). The standing figures of saints represent a type very frequent in Byzantine Art; for example, on the triptychs in the Louvre, the Vatican (Kanzler, No. 27, Pls. VII, VIII), at Berlin (K.F.M., I, Vöge, No. 19; Volbach, *Catalogue*, 1923, J 1578) and elsewhere. The subject of St. Paul and St. Peter embracing is extremely rare.

The composition of the Death (or Dormition) of the Virgin is derived from *The Apocryphal New Testament* (cf. the various texts given by Dr. Montague James, *op. cit.* 1924, pp. 194 ff.). The subject is frequently used on Byzantine ivories: it occurs on Nos. 279, 280-1867 (p. 46) in this Museum and on ivories at Munich (Westwood, No. 185, p. 82), New York (*Bull. Metropolitan Museum*, XIII (1918), p. 171), in the Musée de Cluny (Westwood, No. 194), in the Library at Wolfenbuttel (Westwood, No. 197), in the Kestner Museum at Hanover (*Führer durch das Kestner Museum*, 1904, No. 4, p. 5), at Ravenna (Ricci, *Raccolte artistiche di Ravenna*, 1905, fig. 143), at Nicortsminda in the Caucasus (Mourier, *L'Art au Caucase*, 1912, fig., p. 132), in the Liebfrauen Kirche at Trèves (Aus'm Weerth, *Denkmäler der Christlichen Mittelalters in den Rheinlanden* (1857-60), Pl. IX), and in the Collection of Lady Ludlow (Burlington Fine Arts Club, *Catalogue of an Exhibition of Carvings in Ivory*, 1923, No. 65).

For the iconography of the subject, see Dalton, *Byzantine Art*, p. 663.

THE ASCENSION. Relief in ivory. Above, two angels uphold a mandorla containing the seated figure of Christ blessing; below, the Virgin stands in the centre surrounded by groups of the Disciples. Byzantine; eleventh or twelfth century. 152-1879

H. 5¼ in., W. 4 ⅞ in. (13.5 cm. × 11 cm.). Pierced with four holes, probably for attachment to a book-cover.

Acquired from the Robinson Collection. Phot. 49480. PLATE XXIV.

Cahier et Martin, *Nouveaux Mélanges*, 1874, II, fig., p. 46.

This relief, though inferior, may be compared for style with No. 296-1867 in this Museum and with reliefs with Christ and the Apostles and the Crucifixion, in the Louvre (Molinier, *Catalogue*, Nos. 33, 34).

Other Byzantine ivories with representations of the Ascension are found in the Museo Nazionale at Florence (A. M. Cust, *Ivory Workers of the Middle Ages*, 1902, p. 89), at Stuttgart (Venturi, *Storia*, II, fig. 441), on the wing of a triptych now in the Louvre (Collection Spitzer, *Catalogue*, 189, I, Pl. VII, No. 17), at Berlin (K.F.M., I, Vöge, No. 27; Volbach, *Catalogue*, 1923, No. J 580), in the former Stroganoff Collection (Pollak e Munoz, *Collection Stroganoff*, II, 1911, Pl. 117), and in the Vatican (Kanzler, Pl. VI, 1). An extremely rude carving of the same subject on a book-cover in the Vatican (Kanzler, Pl.) has sometimes been described as Italian (Modigliani, *L'Arte*, II (1899), pp. 288 ff.). For the iconography of the Ascension, see O.

THE RAISING OF LAZARUS. Relief in ivory. At the top and bottom are borders of acanthus. Inscribed on the back with the Greek letter *alpha*. Byzantine; eleventh or twelfth century. A 66-1925

H. 3½ in., W. 1½ in. (9 cm. × 4 cm.). The right hand of Christ is broken away. The ivory, which is pierced with three holes, is stained a deep yellow colour. Bequeathed by Mrs. Cowell. Formerly in the Boy Collection (Sale, Paris, 1905, No. 238). Phot. 56384. fig. 10.

Exhibited at the Burlington Fine Arts Club, 1923, *Catalogue*, No. 67.

This relief belongs to a group of ivories, possibly all part of the same object; two of these are in the Museum at Pesaro (Graeven, II, 51), another, with the Ascension, is in the Vatican (Kanzler, Pl. VI, 1), and a fourth, with the Entombment, is in the Metropolitan Museum at New York (see cast). The Pesaro reliefs, together with a Nativity lately in the Stroganoff Collection at Rome (Pollok & Munoz, *Collection Stroganoff*, II, 1911, Pl. CXXXI), reliefs of the Nativity, the Deposition, the Death of the Virgin, and Christ in Majesty, in the Museum at Ravenna, have been described by various writers (Graeven, II, Nos. 51, 55, 56, 71; Hermanin, *L'Arte*, I (1898), pp. 6 ff.; Modigliani, *L'Arte*, II (1899), pp. 288 ff.) as Italian work of the twelfth or thirteenth century. The evidence for this ascription is rather inconclusive, though a date in the twelfth rather than the eleventh century seems most likely.

Other ivories similar in style are a relief, with four scenes from the Passion, in the Collection of Lady Ludlow (Burlington Fine Arts Club, 1923, *Catalogue*, No. 65), another at Liverpool with the Nativity and the Crucifixion (Graeven, I, No. 7; Burlington Exhibition, *Catalogue*, No. 66), and a third in the British Museum with the Entry into Jerusalem. This last is described by Mr. Dalton (*Catalogue*, No. 23) as Byzantine work of the twelfth century.

THE ANNUNCIATION AND THE NATIVITY; THE TRANSFIGURATION AND THE RAISING OF LAZARUS; THE MARIES AT THE SEPULCHRE, AND CHRIST WITH THE MARIES IN THE GARDEN. There are narrow borders of leaf points at the top and bottom and traces of similar borders at the sides. Relief in ivory. Byzantine; eleventh or twelfth century. 295-1867

H. 9½ in., W. 4½ in. (25 cm. × 12 cm.). Pierced with several holes.

From the Webb Collection. Phot. 3770, 56390. PLATE XXI.

M. Maskell, p. 123. Westwood, p. 89, No. 198. Millet, *L'Iconographie*, pp. 88 n. 8, 236 n. 1, 519 n. 6, 544. See notes to the previous number, which this relief closely resembles in style.



FIG. 10

THE CRUCIFIXION: THE DEPOSITION; AND THE ENTOMBMENT. Relief in ivory with traces of colour. In two compartments; in the upper is the Crucifixion, on the left stand the Virgin and St. John, on the right Longinus, beside him the centurion and, behind, Stephaton with the sponge; by an apparent misunderstanding of the attitudes of the figures the bucket has been transferred from Stephaton to Longinus; above are the Sun and Moon, and two angels. In the lower compartment the body of Christ is lowered from the cross by Joseph of Arimathea, assisted by Nicodemus, who takes the nails from his left hand, and by the Virgin, who holds his right arm; St. John stands on the right of the cross lamenting, above are four angels. Below, the body of Christ is laid in the tomb by two disciples and the Virgin, who kneels at his head; three angels fly above. Byzantine; eleventh or twelfth century. 5-1872

H. $12\frac{5}{8}$ in., W. $5\frac{3}{8}$ in. (32.5 cm. \times 13.5 cm.). Chipped, the left arm of Christ repaired with wood.

From the Webb Collection. Phot. 49469. PLATE XXV.

W. Maskell, p. 143. *Portfolio of Ivories*, Pt. VIII. Graeven, I, No. 64. Millet, *L'Iconographie*, pp. 443, 444, figs. 467, 448, 452, 458 (Crucifixion); 471 n. 7 (Descent); 464, 493 n. 5 (Entombment). Wulff, *Altchristliche Kunst*, II, p. 615 (referred to in error as at the British Museum). The Crucifixion may be compared for composition with an ivory at Berlin (K.F.M., I, Vöge, No. 21; Volbach, *Catalogue*, 1923, No. 581) and with the miniature in the Melisenda Psalter in the British Museum (Higerton, 1139); this ivory seems to be rather late in date and probably belongs, like the Psalter, to the twelfth century.

DOUBLE RELIEF in ivory. On one side, in two compartments, the Visitation, and the Presentation; on the other a foliated cross. Byzantine; eleventh or twelfth century. 1985-1899

H. $4\frac{3}{8}$ in., W. $2\frac{1}{8}$ in. (11 cm. \times 5.5 cm.). Rubbed, and the border chipped on one side.

Acquired in London. Phot. 49473, 49474. PLATE XXV.

Foliated crosses are frequent on the backs of ivory reliefs, e.g. Dalton, *Catalogue*, Nos. 25, 26, K.F.M., I, Vöge, Nos. 19, 22A, 22B, and 23. A similar cross appears on an embossed silver-gilt panel in the Louvre ascribed to the eleventh century (Dalton, *Byzantine Art*, p. 559).

It is difficult to imagine what purpose this ivory carv have served, as there are no traces of mounts or of hinges.

SCENES FROM THE LIFE OF CHRIST. Twelve reliefs in ivory.

1. The Rich Young Man (280-4). 2. Christ and the Woman of Samaria (280-2). 3. Three Saints (279-1). 4. Christ Healing the Blind Man (280-6). 5. The Raising of Lazarus (280-5). 6. The Healing of the Demoniack (279-5). 7. The Charge to the Apostles (280-3). 8. The Deposition (279-3). 9. The Entombment (279-2). 10. The Incredulity of St. Thomas (279-4). 11. The Death of the Virgin (279-6). 12. Three Saints (bishops) (280-1). Byzantine; twelfth or thirteenth century. 279, 280-1867

H. about $1\frac{3}{4}$ in., W. about 2 in. (4.5 cm. \times 5 cm.). Worn and rubbed and the background broken through in places.

From the Webb Collection. Phot. 3738, 56387. PLATE XXIII.

W. Maskell, p. 113. Westwood, p. 140, No. 309.

The reliefs were formerly described as German work, but they are, as Professor Lethaby has suggested (*Proceedings*, XXII (1908), p. 237), Byzantine, though his dating (in the eleventh century) seems rather too early. These plaques are apparently part of a larger series illustrating the miracles and scenes from the Life of Christ, the present arrangement being purely arbitrary. A diptych in the Basilewsky Collection in the Hermitage (Darcel, *Collection Basilewsky*, 1874, No. 60), illustrated by Professor Schlumberger (I, p. 617) and by Professor Venturi (*Storia*, II, p. 624) in error as being in this Museum, is very close in style. The wings of a triptych (or a diptych?) in the Museum at Modena, with crowded compositions from the Life of Christ, may also be compared. They are ascribed by Professor Venturi to the twelfth century (*Le Gallerie Nazionali Italiane*, I, 1894, p. 51, Pl. XI), to which period these reliefs also probably belong.

CASKET, carved with panels of foliage scrolls in high relief surrounded by borders of raised pierced bands. Probably Byzantine under Mohammedan influence; eleventh or twelfth century. 5471-1859

H. 2½ in., 1. 7¼ in., W. 5 in. (7 cm. × 18.5 cm. × 13 cm.). Split in several places and portions of the foliage scrolls broken away; the mitred corners show the holes pierced for the original metal mounts.

Acquired in London. Phot. 14602, 56365, 56366. PLATE XXVI.

W. Maskell, p. 22.

The nearest parallel in ivory to this unusual casket is a panel, probably from a casket, with leaf and scroll ornament in rather lower relief, in the Louvre. This is described by M. Migeon as Saracenic or Byzantine work of the tenth century (*Le Musée du Louvre en 1920*, Pl. 40; *L'Orient Musulman*, 1922, Pl. 9, No. 25). Very similar leaf scrolls appear on Byzantine metalwork and enamels; for example on the framing of the portable mosaics in the Opera del Duomo at Florence. The treatment of the pierced borders is closely allied to that of the columns supporting the canopies common on Byzantine reliefs of the eleventh or twelfth centuries, but a slight difference in the technique makes it possible that the casket is perhaps a contemporary imitation carved under Mohammedan influence rather than a strictly Byzantine work. A casket in the Museum at Darmstadt has similarly pierced borders; many of the scenes on this casket are unexplained, but the carving, if not actually Byzantine, appears to have been done, possibly in Southern Italy, under Byzantine influence (Graeven, *Bonner Jahrbücher*, Heft 108-9 (1902), Pl. IX, p. 252).

With the Byzantine Ivories are exhibited a small steatite relief (fig. 11; A 17-1920). A large green porphyry medallion (A 1-1927) of the Virgin in prayer and a very fine miniature mosaic. The steatite, which shows the Nativity and Christ between Moses and Elias (part of the Transfiguration), is apparently part of a larger relief representing the 'Twelve Feasts'. For panels with the complete series of Feasts and also other steatite carvings, see Dalton, *Byzantine Art*, pp. 239 ff.; Diehl, *Manuel*, pp. 627-28.

The porphyry relief, which was acquired from the Abbey of Heiligenkreuz in Austria, is, apart from its great beauty, of very considerable importance for the history of Byzantine art, as it is almost the only Byzantine carving in any material which can be dated with certainty. Round the edge is an inscription in Greek invoking the help of the Mother of God for Nicephorus



FIG. 11

Botaniates, Emperor at Constantinople from A.D. 1078-81. The relief has been frequently published, though usually rather inaccurately described as a jasper cameo. For a full description, with illustrations, see the *Burlington Magazine*, L (1927), pp. 107 ff.

The mosaic panel (7231-1860; phot. 50467) shows a representation of the Annunciation and probably dates from the beginning of the fourteenth century: it is composed of minute tesserae of gold, silver, lapis lazuli and other semi-precious stones, marbles, and perhaps glass. It was purchased from the Webb Collection, having been formerly in the possession of M. Delange, who is said to have acquired it in Italy. Though compara-

tively few of these mosaic pictures remain, they were apparently made in considerable numbers: twenty-five, now lost, are enumerated in an inventory of the collection of Pope Paul II (1464-1471) alone (Müntz, *Les Arts à la Cour des Papes*, 1879, II, pp. 201 ff.), though it is possible that some of these should be identified with examples in various collections. This example is one of the finest in existence; two mosaics with the 'Twelve Feasts' in the Opera del Duomo at Florence, closely similar in style and perhaps from the same workshop, are also of extraordinarily minute workmanship (Likachev (Lichatsheff), *Matériaux pour l'Histoire de l'Iconographie Russe*, 1906, Pl. IV, Nos. 7, 8). Mr. Dalton has published a list of these mosaics (*Byzantine Art*, pp. 432 ff.), based on the list of Dr. Müntz (*Bull. Monumental*, LII (1886), pp. 223 ff.); to this list may be added two mosaics in the Monastery of St. Catherine on Mt. Sinai, with St. Demetrius and the

Virgin and Child (*Zeitschrift für christliche Kunst* (1910), pp. 373 ff.), a mosaic with the Virgin and Child in the Church of St. Andrew at Cracow (Likachev, *Italo-Grecheskoi Ikonopisi*, 1911, p. 63), and two mosaics with half-length representations of Christ at Berlin (K.F.M., III, Pt. 2, Wulff, Nos. 1989, 1990). See also Wulff, *Altchristliche Kunst*, II, 1918, pp. 513 ff. and *Denkmäler der Ikonmalerei*, 1925.

In the description, by the Emperor Constantine Porphyrogenitus (912-959), of the treasures of the imperial palace is an ambiguous reference to a number of objects which may have been either mosaics or enamels. (See Kondakoff, *Hist. et Monum. des Emaux Byzantins*, 1892, p. 102.) None of the existing miniature mosaics appears to belong to the tenth century, and it is probable that most of them, like the present example, should be ascribed to the period of the Paleologi. Dr. Wulff (*Denkmäler der Ikonmalerei*, 1925, pp. 108, 269) has pointed out that both this mosaic and the panels at Florence bear a considerable resemblance to the mosaics in the Church of Kahrié Djami at Constantinople, which should probably be dated about 1310-1320. An earlier date, in the Comnenian period (1057-1185), was suggested by Kondakoff, but most recent opinion is in favour of the later period.

MOHAMMEDAN

CIRCULAR BOX ornamented with a conventional pattern of vine leaves rising from a vase and enclosing three birds among the scrolls. The ground shows traces of red and blue pigment. The mounts are of gilded metal. The lid, of wood, is divided into eight compartments by a geometrical pattern in green and gold gesso and is surmounted by a crystal ball through which runs a metal ring. Probably Mesopotamian (or possibly Coptic?); eighth or ninth century; the lid and mounts of later date. 136-1866

H. 5½ in., Diam. 3¾ in. (14 cm. × 8.5 cm.). Carved from a solid block of ivory.

Acquired in London. Phot. 16913, 22786, 22787, 22788. PLATE XXVI.

W. Maskell, p. 52.

This casket is illustrated and discussed, with reference to a somewhat similar ivory in the British Museum (*Catalogue*, No. 15) by Mr. Dalton, who seems in favour of a Syro-Mesopotamian origin for this group of ivories and a date between the sixth and eleventh centuries. See also G. Migeon, *Manuel d'Art Musulman*, II, fig. 126, p. 141 and pp. 136-137, where the box is ascribed to the twelfth century, and the lid to the fourteenth century. Similar boxes are in the Collection of Mme. de Behague (Migeon, *Exposition des Arts Musulmans*, Paris, 1903, Pl. VII) and in the Kaiser Friedrich Museum at Berlin: another was formerly in the Bourgeois Collection (Sale, Cologne, 1904, No. 1053).

Similar vine scrolls occur on bone panels, found mostly at Fostât (Old Cairo), numerous examples of which are found in most museums (e.g. Nos. 522-1891, 1175-1904 (see p. 25), in this Museum; at Berlin, Cairo and elsewhere); a number of these, together with Mme. de Behague's box, are illustrated by Professor Strzygowski (Berlin *Jahrbuch*, XXV (1904), pp. 343 ff.) in

connection with a similar treatment of the vine at Mshatta. He describes the box as either Egyptian, or imported from the East with other ivories showing the same treatment of the vine.

HORN OR OLIPHANT. The body of the horn is covered with a network of interconnected circles containing figures of birds, hares, goats, an elephant, an amphisbœna and other fantastic beasts. Bands of similar decoration appear at the mouth and the wide end; between are four narrow bands of foliage scrolls, one on either side of two sunk bands. Probably Mesopotamian; tenth to twelfth century; the metal mounts of later date.

7953-1862

L. 2 ft. 1 in., Diam. $5\frac{1}{4}$ in. (64 cm. \times 13.5 cm.).

From the Solitkoff Collection (Sale, 1861, Catalogue, No. 376). Phot. 4582, 20609, 20610. PLATE XXVII.

W. Maskell, p. 35. *Portfolio of Ivories*, Pt. XII. A. Maskell, *Ivories*, Pl. LI, 3, p. 242. Hampel, *Alterthümer des frühen Mittelalters in Ungarn*, 1905, II, p. 930, No. 19.

Many of these horns or oliphants are in existence, but their origin and dating are both very uncertain. Representations of figures blowing horns are frequent in manuscripts and on sculpture of the period; some appear to have been made for use as hunting-horns, or in connection with the Hippodrome, and others served as legal symbols in connection with the tenure of land or gifts. A large proportion probably owe their preservation to the fact that at a later date they came into ecclesiastical possession and served to contain relics. A number of horns are mentioned in mediæval inventories of English cathedrals; for example, among the objects left, on his deathbed, by William the Conqueror to Rochester Cathedral was an ivory horn (Thorpe, *Registrum Roffense*, 1759, p. 220). Another, ornamented with animals and birds, is mentioned in the inventory of the Treasury of St. Paul's Cathedral, made in 1295 (Dugdale, *History of St. Paul's Cathedral*, ed. 1818, p. 310). One of the finest, the horn of Ulphas, is still in the Treasury of York Minster. The horns may be broadly divided into two groups, those with circus or hunting scenes and those with zoomorphic decoration; in the latter group a certain number, of which this example is one, are of Eastern, probably Syrian or Mesopotamian origin, while the remainder seem to be Western copies. Very similar horns are in the Louvre (Molinier, *Catalogue*, No. 21), in the National Museum at Stockholm, in the possession of the Royal Society of Antiquaries of Scotland (Waring, *Art Treasures of the United Kingdom*, 1857, Pl. 3, pp. 15 ff.), in the Metropolitan Museum at New York (formerly in the Hoentschel (*Catalogue*, No. 15, Pl. XIII) and Pierpont Morgan Collections), in the Kaiser Friedrich Museum at Berlin and in the Collection of the Duc de Dino (Schlumberger, I, p. 205). Another in the same style, but with the centre filled with longitudinal rows instead of a network of beasts, is in the Landes Museum at Brunswick. Caskets in the Kaiser Friedrich Museum at Berlin, in the Metropolitan Museum at New York (formerly in the Bourgeois (Sale, Cologne, 1904, No. 1055) and Pierpont Morgan Collections), in the Basilewsky Collection in the Hermitage (Darcel, *Catalogue*, Pl. X) and in the Church of St. Servatius at Maestricht (Bock, *Kunst und Reliquienschätze zu Maestricht*, 1872, pp. 70-73, fig. 20); also a pencease in the Metropolitan Museum (formerly in the Oppenheim (Molinier, *Catalogue*, 1904, Pl. XLVII) and Pierpont Morgan Collections), belong to the same group of carvings, though in some cases figures are introduced.

Dr. Kühnel, in the Catalogue of the Munich Exhibition of Mohammedan Art in 1900 (*Meisterwerke Muhammadanischer Kunst*, 1912, III, P. 254), suggests an origin in Egypt or Syria for the Berlin casket, but he has more recently ascribed the horns to Mohammedan artists working in Southern Italy or Sicily. Dr. Hampel (*op. cit.*, III, pp. 920 ff.) gives a list of horns, but makes no definite suggestion as to the origin of this group. A bibliography of the older literature is given

by Molinier (*Catalogue*, pp. 63, 64; see also *Les Ivoires*, pp. 93 ff.), and they have been discussed more recently by Mr. Dalton in connection with an example in the British Museum (*Proceedings*, XXVI (1914), pp. 8 ff.).

HORN OR OLIPHANT. The octagonally ribbed surface is plain, at either end are raised bands of ornament carved, in panels, with figures of men and animals and with a cross in low relief. In the centre of the inner curve is the figure of a naked mounted man blowing a horn; round the wide end is a band of interlaced ornament. The ground is decorated with bands of rosettes formed of incised circles. Probably Northern Syrian or Mesopotamian; tenth to twelfth century. 8035-1862

L. 1 ft. 9 in., Diam. $4\frac{1}{2}$ in. (53.5 cm. \times 11.5 cm.). The metal mount from the mouth and a small piece of ivory from the wide end are missing.

Acquired in London. Phot. 34873, 56363, 56364. PLATE XXVII.

W. Maskell, p. 37. A. Maskell, *Ivoires*, Pl. I.I. *Portfolio of Ivoires*, Pl. XII. Hampel, *Altthümer des frühen Mittelalters in Ungarn*, 1905, II, p. 926, No. 5. 'The arrangement of the ornament in raised panels is singular and the incised pattern does not appear elsewhere on horns. A silver vessel illustrated by Dr. Martin (*Oriental Carpers*, 1908, text-figs. 257-59) as being from Upper Mesopotamia, has three bands of animal ornament closely similar in style. A horn, also illustrated by Dr. Martin (*op. cit.*, figs. 255-56), is ascribed by him to Northern Syria; both this and another at Clermont-Ferrand have bands of ornament of this type with the addition of human figures.

HEAD in ivory. Cut off at the base of the neck. Persian; eleventh or twelfth century. A 73-1925 H. $2\frac{1}{8}$ in. (5.5 cm.). A large hole has been bored in the head, the top of which has been cut away. At the base of the neck is an ivory dowel. The ivory has split and flaked away in places. Acquired in London. Phot. 56372. Fig. 12.

The back of the head is roughly carved and a wig was probably attached by means of the hole on the top of the head. The dowel seems to have served to attach a body of wood or ivory.

The type of the head is that found on pottery from Rhages or Sultanabad, but the nearest parallels in ivory or bone are the doll-amulets found in considerable quantities in Egypt, and which date from the eighth to the twelfth century. Most of these were carved in one piece, but in some cases (Cairo Museum, Strzygowski, *Koptische Kunst*, No. 8879, Pl. XVIII) the heads are separate. The tops of the heads have been cut flat in all cases and in a few instances there are remains of wigs (See K.F.M., III, Wulff, I, 1909, Pl. XXII). This example is said to have been found in Persia, and while the carving is very much better in quality than that of any of the Egyptian examples, it is another example of the close relationship between Coptic and Mesopotamian art. See also A 15-1925 (p. 26).



FIG. 12

HEXAGONAL PLAQUE in ivory, from a piece of furniture. A bird and two hares on a background of interlaced foliage scrolls. Eleventh century (from Fostât). A 53-1921

H. $3\frac{1}{4}$ in., W. $3\frac{1}{4}$ in. (8 cm. \times 9.5 cm.).

Given by G. D. Hornblower, Esq. Phot. 56335. PLATE XXVIII.

A pair of wooden doors inlaid with ivory in the Department of Woodwork (886, 886a–1884) illustrates the manner in which these plaques were used. For a rather similar plaque in the Côte Collection, see *Collection C. Côte*, 1912, Pl. IX, 2; other panels which may be compared are in the Louvre (Migeon, *L'Orient Musulman*, 1922, Pl. 5, fig. 14), in the Museum at Ravenna (Migeon, *Manuel d'Art Musulman*, 1907, fig. 131, p. 145), and at Berlin (Kühnel, *Islamische Kleinkunst*, 1925, fig. 168, p. 199).

A number of wood-carvings with similar decoration, of the Fatimid period, are discussed by Max Herz-Pasha in *Orientalische Archiv*, III (1912–13), pp. 169 ff. There are also six wood panels in the Department of Woodwork (785–1866) which are closely similar in style (A. H. Christie, in *Burlington Magazine*, XLVI (1925), pp. 184 ff.); for these, see also S. L. Poole, *Saracenic Art*, 1888, pp. 142 ff. The introduction of animals among the scrolls, though usual in the Fatimid period, is very rare at a later date.

HISPANO-MORESQUE

CASKET, carved on the sides and lid with interlacing foliage scrolls; round the sides of the lid is carved an inscription in Cufic characters. Ivory with engraved silver mounts enriched with niello. Hispano-Moresque; middle of the tenth century.

301–1866

H. $1\frac{3}{4}$ in., L. $3\frac{3}{4}$ in., W. $2\frac{3}{4}$ in. (4.5 cm. \times 9.5 cm. \times 7 cm.). The lid and bottom of the box are each carved from a solid block of ivory.

Acquired in Madrid. Phot. 51640. PLATE XXIX.

W. Maskell, p. 75. Riano, *Spanish Arts*, 1879, p. 129. Migeon, *Manuel d'Art Musulman*, II, pp. 127–130.

The inscription has been read alternatively 'In the name of God. 'This (box) was made for the Daughter, daughter of Abd er Rahmān prince of the believers, God's mercy and approval be upon him', or 'This is what the noble daughter, daughter has made' (i.e. has caused to be made?). During the tenth and eleventh centuries the Court of the Califs of Cordova, one of the most luxurious in Europe, was the centre for the production of numerous works of art. 'This casket is the earliest dated example among a group of carved ivory boxes, of which A 580–1910 in the Salting Bequest, 1057–1855 in the Department of Circulation, a box, dated A.D. 966 in the Musée des Arts Decoratifs in Paris (E. Kühnel, *Maurische Kunst*, 1924, Pl. 116), and a casket from the Abbey of Silos, now in the Museum at Burgos (Dom Roulin, *L'Ancien Trésor de l'Abbaye de Silos*, 1901, Pls. III, IV), are further specimens. Another casket, dated A.D. 966, was in the former Chabrières-Arlés Collection (Migeon, *Exposition des Arts Musulmans*, Paris, 1903, Pl. V; *Catalogue* No. 9). Other similar caskets, with animals introduced among the foliage, are in the Carrand Collection in the Museo Nazionale at Florence and in the Louvre. A side of a box (4075–1857) in this Museum is in the same style. Two panels with analogous decoration are mounted on a casket of later date in the Museo Arqueológico at Madrid. The ornament of these caskets is thoroughly Oriental in character and is closely similar to contemporary architectural ornament, as, for instance, the marble slabs of the mihrab in the Mesquita at Cordova (Kühnel, *op. cit.*, Pl. 15). Abd-er-Rahmān is probably Abd-er-Rahmān III, Calif of Cordova 300–350 (A.D. 912–961), who was apparently the first Spanish ruler who took the title of Calif. From the wording of the inscription the box seems to have been made after his death.

CASKET, carved on the sides and lid with interlacing foliage scrolls. Round the sides of the lid is carved an inscription in Cufic characters.

Ivory with silver-gilt mounts enriched with niello. Hispano-Moresque; middle of the tenth century (?). A 580-1910

H. $3\frac{1}{2}$ in., L. 5 in., W. $3\frac{1}{2}$ in. (8.5 cm. \times 13 cm. \times 8.5 cm.). The lid and the bottom of the casket are each carved from a solid block of ivory.

Salting Bequest. Formerly in the Spitzer Collection (*Catalogue*, 1890, No. 20, Pl. IX; Sale, 1893, No. 55). Phot. 45224. PLATE XXIX.

The inscription may be translated 'In the name of God the Merciful, the Compassionate. This is what the noble daughter, the daughter of Abd-er-Rahmān the Commander of the Faithful (may the mercy and good pleasure of God be upon him) has made' (i.e. caused to be made?). See 301-1866 with references to similar caskets; also Migeon, *Manuel d'Art Musulman*, II, p. 130. A larger casket of similar shape but rather later date (1049-50), and with animals in addition to the foliate ornament, is in the Cathedral at Palencia (*Las Joyas de la Exposicion Historico Europea*, Madrid, 1892, I, Pl. 1-4). This Abd-er-Rahmān is apparently the Calif mentioned in the inscription on the previous number.

There are certain mistakes in the cutting of the inscription, which have given rise to doubts as to the early date of this ivory; the treatment of the ornament is also a little unusual and it seems probable that the box is a later imitation.

CIRCULAR CASKET; the top and sides pierced and carved with interlaced bands and foliate designs; on the top of the lid are four eagles with outspread wings, and on the edge an inscription in Cufic characters. Ivory, the metal mounts enriched with niello. Hispano-Moresque; middle of the tenth century; the mounts of later date. 217-1865

H. 3 in., Diam. 4 in. (7.5 cm. \times 10 cm.). The inscription is partly effaced owing to the action of fire.

From the Webb Collection. Formerly in the Piot Collection. Phot. 51641, 51642. PLATE XXX. W. Maskell, p. 48. Riano, *Spanish Arts*, 1879, p. 128, fig. 108. Schlumberger, *Un Empereur Byzantin*, 1890, p. 401. Migeon, *Manuel d'Art Musulman*, II, p. 129, fig. 108. Walter W. S. Cook, in *Art Studies*, 1924, p. 58, fig. 23.

The inscription, as far as it can be read, may be translated 'A favour of God to the servant of God, al Hakam al-Mustansir billah'. Al Hakam, son of Abd-er-Rahmān III (see 301-1866 and A 580-1910), was Calif of Cordova from A.D. 961-976.

The ornament of this beautiful little box, the bottom of which is carved in one with the sides, may be compared with that of 368-1880 and 10-1866, but it is perhaps the only known example of the period carved in openwork. A circular silver box in the Church at Llado in Spain, though not pierced, is very similar in form.

CIRCULAR CASKET, carved with animals, birds and foliage scrolls and three figure subjects, in medallions, probably representing a person of high rank administering justice, hawking and travelling. Round the lid is an inscription in Cufic characters. There are traces of blue composition and red colour on the ground. Hispano-Moresque; 969-970

368-1880

H. $7\frac{1}{4}$ in., Diam. $4\frac{1}{2}$ in. (18.5 cm. \times 11.5 cm.). The ivory is of a dark brownish colour; a large piece of the dome-shaped lid is broken away. The bottom and sides are carved in one.

From the Webb Collection. Phot. 16909, 29878, 56724, 56725. PLATE XXXI.

Riano, *Spanish Arts*, 1879, p. 133. S. L. Poole, *Saracenic Art*, 1888, p. 179. Migeon, *Manuel d'Art Musulman*, 1907, II, p. 130, fig. 112, and pp. 133, 134. E. Kühnel, *Maurische Kunst*, 1924, Pl. 114. The inscription round the lid may be translated '... and good omen and good fortune to Ziyad ibn Aflah, captain of the upper bodyguard. Made in the year 359' (A.D. 969-970).

Two similar caskets are in the Louvre (Migeon, *L'Orient Musulman*, 1922, Pls. 10, 11); the one, dated A.D. 967, is discussed by Molinier in the *Gazette des Beaux-Arts*, XX (1898), pp. 487 ff. Other examples are in the Collection of Mme. de Behague (Migeon, *Manuel d'Art Musulman*, II, fig. 114 and p. 134. *Exposition des Arts Musulman*, Musée des Arts Decoratifs, Paris, 1903, Pl. VII); in the Metropolitan Museum at New York (*Bulletin*, XVIII (1923), pp. 6 ff.); in the Cathedral at Braga, dated 971 (Joachim de Vasconville, *Arte Religiosa en Portugal*); and in the Museo Arqueologico at Madrid (from the Cathedral at Zamora); this last is dated 964 and bears the name Assaguir. A casket of similar shape and date, covered with foliate ornament, was sold at Christie's, from the Malcolm Collection, in May 1913 (*Catalogue*, No. 18); it had been previously exhibited at the Burlington Fine Arts Club in 1879 (*Catalogue*, 270).

CASKET with a truncated pyramidal lid; carved with interlaced medallions with seated musicians, mounted men, a representation of a person riding on a camel (?), confronted animals, birds and monsters; between the medallions are birds and animals among foliage. The mounts of engraved silver. Hispano-Moresque; late tenth century; the mounts probably seventeenth century. 10-1866

H. $8\frac{1}{2}$ in., L. $10\frac{1}{2}$ in., W. $6\frac{3}{4}$ in. (21.5 cm. \times 27 cm. \times 16.5 cm.). There are traces of an inscription, now cut away, round the lid. Plain bands of ivory show the position of the original hinges and lock. The ivory is split near the base and round the lid.

Acquired in Leon (Spain). Phot. 20605-20608. PLATES XXXII, XXXIII.

W. Maskell, p. 51. Riano, *Spanish Arts*, 1879, p. 134. Migeon, *Manuel d'Art Musulman*, II, fig. 119 and p. 136. O. V. Falke, *Kunstgeschichte der Seidenweberei*, 1913, I, fig. 179. E. Kühnel, *Maurische Kunst*, 1924, Pl. 114. This casket may be compared with a magnificent example in the Cathedral at Pamplona, dated A.D. 1005 (*Boletín, Comisión de Monumentos de Navarra*, I, 1895, pp. 103 ff.; Migeon, *Manuel*, fig. 110 and p. 131). The birds with intertwined necks appear among other similar birds and animals on a casket in the Museum at Burgos, from the Abbey of Silos (Roulin, *L'Ancien Trésor de l'Abbaye de Silos*, 1901, Pls. III, IV, pp. 17 ff.); the derivation of this motive from ancient Babylonian art is discussed by M. Mâle, *L'Art Religieux du XII^e siècle*, pp. 355 ff. See also 368-1880 for references to circular caskets with similar subjects.

SIDE OF A CASKET, carved with birds and animals in a pattern of interlaced foliage; in the upper part is the small bust of an angel, apparently carved at a rather later date. Hispano-Moresque; late tenth century.

H. $3\frac{3}{4}$ in., W. $2\frac{1}{4}$ in. (9.5 cm. \times 7.5 cm.).

4075-1857

Acquired in Paris. Phot. 4368, 56361. PLATE XXVIII.

W. Maskell, p. 13. Migeon, *Manuel d'Art Musulman*, II, p. 144, fig. 130.

The lid of a box very similar in style is in the Collection of M. Stoclet at Brussels (*Catalogue of an Exhibition of Carvings in Ivory*, Burlington Fine Arts Club, 1923, No. 69). The small panel on which the angel is carved was perhaps originally the lock plate, a rectangular panel of plain ivory, pierced with two holes, on a casket in the Cathedral at Troyes, having served this purpose.

SICULO-ARABIC

CASKET with a truncated pyramidal lid, decorated in outline and gilded, with medallions containing a seated musician, animals and interlaced ornament; at either end is a siren with a cruciferous nimbus; in front, two figures of standing saints holding books and long staves: on the edge of the lid is an inscription in Cufic characters. On the ground are scattered bird-and-foliage designs. Wood covered with ivory; the mounts of gilded metal. Probably Siculo-Arab; twelfth or thirteenth century. 603-1902 H. 7 in., L. 14 in., W. 7½ in. (18 cm. × 36 cm. × 19 cm.). The painted ornament is worn.

From the Gibson-Carmichael Collection. (Sale, May 1902, No. 10.)

Formerly in the Cathedral at Bari, Southern Italy. Phot. 33809, 33810. PLATE XXXIV.

Contrary to the usage on the earlier Hispano-Moresque caskets with ornament in relief, none of the painted caskets appears to have dated inscriptions, only, as on this example, lines wishing good fortune, etc., to the possessor. They were probably made in large numbers (over fifty are known to exist) for general use, not for individual persons.

This casket is illustrated and described, with others showing Christian subjects, by Professor Diez in the Berlin *Jahrbuch* (XXXII (1911), pp. 117 ff.). See also Vol. XXXI (pp. 231 ff.) for a list of similar boxes in which this example is No. 9. In these articles Dr. Diez ascribed the painted caskets to a Syro-Mesopotamian origin, with one or two exceptions which he located in Cairo, but in a later publication (*Die Kunst der islamischen Völker* (1915), p. 205) he qualifies these opinions and ascribes the group to a 'Pseudo-Islamic' Mediterranean industry. Dr. F. R. Martin (*Oriental Carpets* (1908), p. 14) supports a Mesopotamian origin. For a discussion upholding the traditional Siculo-Arab provenance, see E. Kühnel, *Zeitschrift für bildende Kunst*, XXV (1914), pp. 162 ff.; also Migeon, *Manuel d'Art Musulman*, II, 1907, p. 139.

Nimbed sirens appear on the painted roof of the Capella Palatina at Palermo (1140-50) and on Persian pottery (e.g. a thirteenth-century bowl from Khar, C 80-1918 in this Museum); the nimbus was apparently used rather indiscriminately in Saracenic art; in an Arabic translation of a treatise by Galen (circa 1250) nearly all the figures and also birds are nimbed (F. R. Martin, *Miniature Painting in Persia*, etc., 1912, I, fig. 4, II, Pl. 13). The style of the figures is closely allied to that of those on the painted Rhages pottery of about the twelfth or thirteenth century; the siren, without the nimbus, also appears on this pottery (Rivière, *La Céramique dans l'Art Musulman*, 1913, Pl. 49) and on contemporary metalwork.

A small circular box, of brass damascened with silver, in the Department of Metalwork (320-1866), probably made at Mosul in the first half of the thirteenth century, shows figures holding crosses similar to those on the front of this casket. There are good examples of painted caskets, not mentioned by Dr. Diez, in the Cathedral of Palma de Mallorca; in the Church at Apt (Vaucluse) (*Bulletin Archéologique*, 1904, pp. 332 ff.); in the Cathedral at Marseilles (*Bulletin Archéologique*, 1905, pp. 338 ff.); in the Collection of M. Benachi (*Burlington Magazine*, XLV (1925), p. 99); and in the Municipal Museum at the Hague (*Mededeelingen van den Dienst voor Kunsten en Wetenschappen der Gemeente's-Gravenhage*, V, Sept. 1925, pp. 205 ff.).

CASKET with a truncated pyramidal lid, decorated in outline and gilded, with birds, animals, flowers and interlaced ornament, some within medallions. On the bottom is a thin plate of inlaid ornament of ivory, black mastic and small pieces of a dark wood, apparently part of a larger design; in the centre of a star, which is surrounded by a border of circles and scrolls, are the mutilated letters in Cufic script of the Arabic word 'blessing';

fragments of letters used as decoration appear at the corners. Wood covered with panels of ivory mounted in chased silver with three handles, lock-plate, hasp and clamps terminating in flowerets. Probably Siculo-Arabic; twelfth or thirteenth century.

700-1884

H. 6½ in., L. 9½ in., W. 6½ in. (17 cm. × 25.5 cm. × 16.5 cm.). The ivory panels considerably split.

Acquired from the Castellani Collection. Phot. 33808, 36370. PLATE XXXV.

Migon, *Manuel d'Art Musulman*, II, p. 139. E. Diez, *op. cit.*, XXXI, fig. 3 and p. 235, No. 10. Dr. Diez cites this casket and 4535-1859 as typical examples of the later style of decoration in which the plaited ornament round the base of the lid frequently appears. Dr. Flury suggests that the mutilated Cufic script, which is in the style of the eleventh or twelfth century, is the work of a craftsman unacquainted with the Arabic language who has altered and transposed the letters. A casket with similar inlaid decoration, ascribed by Dr. Diez (*Die Kunst der Islamischen Völker*, 1915, fig. 286, p. 204) to the twelfth or thirteenth century, is in the Capella Palatina at Palermo (Terzi, *La Capella . . . nella Regia di Palermo*, 1873-1890, Pls. LXVI-LXVIIc, LXVII). See notes to 603-1902. Another in the Treasury of the Cathedral at Tortosa (Tarragona) is decorated with roundels, with hunting scenes and confronted animals, the backgrounds of which are inlaid with black mastic and dark coloured woods. (Puig y Cadafalch, *L'Arquitectura Romanica*, III, fig. 1255.)

CASKET with a truncated pyramidal lid; decorated in outline, with traces of gilding, with birds, animals, trees, and interlaced ornament in medallions. Wood covered with panels of ivory, mounted with bands of dark wood, the hinges and lock in gilded metal. Probably Siculo-Arabic; twelfth or thirteenth century.

4535-1859

H. 4¾ in., L. 7¾ in., W. 4 in. (12 cm. × 19 cm. × 10 cm.).

Acquired in London. Phot. 4212. PLATE XXXVI.

W. Maskell, p. 20. E. Diez, *op. cit.*, XXXI, p. 235, No. 11. This is apparently one of the later examples. See notes to 603-1902 (p. 55).

CASKET with a truncated pyramidal lid; decorated in outline, with traces of gilding, with birds and geometrical decoration. Wood covered with panels of ivory, the mounts of gilded metal. Probably Siculo-Arabic; twelfth or thirteenth century.

426-1906

H. 3½ in., L. 4¾ in., W. 3 in. (9 cm. × 12 cm. × 7.5 cm.). The painted decoration much rubbed and worn.

Acquired in Scotland. Previously on loan in the Museum, from Dudley B. Myers, Esq. (1904-6). Phot. 56362.

E. Diez, *op. cit.*, XXXI, p. 235, No. 12. A very similar casket in the Kaiser Friedrich Museum at Berlin as illustrated by Dr. Kühnel (*op. cit.*, p. 163).

CASKET with a truncated pyramidal lid; decorated in outline, with traces of gilding, with birds and geometrical decoration. Wood covered with panels of ivory; the mounts of gilded metal. Probably Siculo-Arabic; twelfth or thirteenth century.

A 78-1925

H. 2 $\frac{1}{2}$ in., L. 4 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. (7.5 cm. \times 12 cm. \times 7.5 cm.). The painted decoration much rubbed and worn.

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 56347. PLATE XXXVI.

Closely similar in style to the previous number.

CASKET of wood covered with illuminated shields of arms much defaced; on the lid are figures enthroned under canopies, of the Virgin and Child and Pope Felix; the band of foliate scrolls round the base of the lid and the scattered designs, though apparently based on earlier work, are probably contemporary; some of the gilded copper mounts are modern. The box probably Siculo-Arab; twelfth or thirteenth century; the painting Northern French; second half of the fourteenth century. 369-1871

L. 13 $\frac{3}{8}$ in., W. 6 $\frac{1}{2}$ in., H. 6 $\frac{1}{2}$ in. (34 cm. \times 17.5 cm. \times 17.5 cm.). The lock plate is missing and the colour much rubbed and worn.

From the Webb Collection. Phot. 30599, 56349. PLATE XXXVIII.

W. Maskell, p. 133. Diez, *op. cit.*, XXXI, p. 235, No. 8. Dr. Diez (*op. cit.*, XXXII (1911), p. 117) considers that this is an Italian imitation of a fourteenth-century Saracenic box made by a Christian craftsman. The box is similar in form to the previous examples, only varying in the style of decoration.

A casket in the Academia de la Historia at Madrid is painted with coats of arms and animal and foliage ornament of the fourteenth century. (*Las Joyas de la Exposicion Historico Europea de Madrid*, 1892, Pls. LI, LII.)

Of the twenty-two shields painted upon the casket, the charges upon six are entirely obliterated, the remainder being in various stages of defacement, but a proportion of these are clearly discernible as historic coats, and traces of others leave no doubt that they were of the same character. Generally speaking, neither the arrangement nor the grouping of the arms appears to have any relative significance, whilst the question of their selection—some may have been retrospective—is accompanied by so much uncertainty in their present state of preservation as to remain obscure. The arms are distributed over the panels of the lid and the sides of the coffer from dexter to sinister, as follows:

'Top of lid:

1. (Azure) semy of fleurs-de-lys or; FRANCE, as borne until the middle of the reign of Charles VI, about 1400.

2. Gules (semy of trefoils and) two barbel or; CLERMONT-NESLE.

3. Same (?) as 1.

Front slope of lid:

4. (Gules) three pales vair and a chief or with a martlet sable in the canton; CHÂTILLON-SUR-MARNE, for Gaucher, Lord of Châtillon, Constable of France 1302, Count of Porcéan or Château-Porcien in Champagne, *d.* 1329, and his descendants the lords of La Ferté-en-Ponthieu, Marigny, etc.

5. Or a lion rampant sable; FLANDERS.

6. Obliterated, but probably the same as 4.

Back slope of lid:

7-9. Obliterated.

Dexter (left) slope of lid:

10. Sable a lion rampant or; BRABANT.

Sinister (right) slope of lid:

11. Obliterated.

Front of box:

12. Obliterated, except in base: (Argent) the tail of a snake ondoyant in pale azure; VISCONTI, impaling (azure semy of fleurs-de-lys or; FRANCE ancient?): Isabelle, youngest daughter of John II of France, consort, 1360-72, of Giovanni Galeazzo Visconti, Count of Vertus, later Duke of Milan.

13. Obliterated.

14. (Azure) semy of fleurs-de-lys or a bend gules; BOURBON; for Robert of France, Count of Clermont-en-Beauvoisis, *d.* 1318, and his descendants the Dukes of Bourbon, throughout the fourteenth century.

15. Same as 12.

Back of box:

16. Bendy or and azure a bordure gules; BURGUNDY ancient—the ducal line extinct in 1361.

17. Obliterated.

18. Same as 4 or 22; CHÂTILLON.

Dexter (left) side of box:

19. Barry or vair and (gules); COUCY (?).

20. Gironny . . . and gules.

Sinister (right) side of box:

21. Obliterated, except in base the trace of a lion rampant or.

22. Same as 4; CHÂTILLON, but the difference in the chief was apparently that of the branch of Dampierre: two lions counter-passant sable, the tail of one of which is perhaps still traceable.

CYLINDRICAL CASKET, with remains of painted decoration; the feet and mounts of gilded metal. Probably Siculo-Arabic; thirteenth or fourteenth century. 425-1906

H. $6\frac{1}{2}$ in., Diam. $5\frac{1}{8}$ in. (16.5 cm. \times 13 cm.). The rim of the lid split and some of the mounts missing.

Acquired in Scotland. Previously on loan in the Museum, from Dudley B. Myers, Esq. (1904-6). Phot. 56367. PLATE XXXVII.

Diez, *op. cit.*, XXXI, p. 235, No. 13. Several similar boxes are given in this list. Migeon, *Manuel d'Art Musulman*, II, 1907, p. 140 also gives a list of these cylindrical boxes.

CYLINDRICAL CASKET with traces of painted decoration; the feet and mounts of engraved and gilded metal. Probably Siculo-Arabic; thirteenth or fourteenth century; the mounts probably of later date. 4073-1857

H. $4\frac{3}{4}$ in., Diam. $4\frac{1}{4}$ in. (12 cm. \times 11 cm.).

Acquired in Paris. Phot. 4368, 56348.

CIRCULAR CASKET with faint traces of painted decoration; the mounts of gilded metal. Perhaps Siculo-Arabic (or a Western copy?); thirteenth or fourteenth century. 1162-1864

H. $3\frac{1}{2}$ in., Diam. $4\frac{1}{2}$ in.
(9 cm. \times 11.5 cm.).

Acquired in Frankfort.

Phot. 56337. Fig. 13.

Similar boxes are in the Schnutigen Collection at Cologne (*Die Liturgische Geräte der Sammlungen Schnütigen*, 1913, Pl. 13), in the Provincial Museum at Hanover (from St. Michael's, Luneburg), at Essen, and elsewhere. These caskets are rather heavier in character than the Siculo-Arabic examples, though they are similar in form and show traces of the same decoration. It seems possible that they are Western, perhaps German, copies.



FIG. 13

CASKET of ivory
with mounts of
gilded metal engraved with arabesques. Probably Hispano-Moresque
fourteenth century.

321-186.



FIG. 14

H. 3 in., L. 6 in., W. $4\frac{1}{4}$ in. (7.5 cm. \times 15.5 cm. \times 11 cm.).

Acquired in Granada. Phot. 56338. Fig 14.

W. Maskell, p. 40.

The form of the box is unusual in that the sides are dovetailed together. A plain box, oval, with a domed lid, from the Collection of Mme. Chabrière-Arlès, was shown at the Exhibition of Muslim Art in Paris, 1903 (*Catalogue*, No. 24; Migeon, *Les Arts*, August 1903, Pl. V).

ARABIC

FOUR PANELS in ivory, probably from a door; decorated with foliage scrolls, the borders inlaid with narrow strips of dark wood. From Cairo. Fourteenth century. 885 to 885c-1884

H. (each) $1\frac{3}{4}$ in., W. $2\frac{3}{4}$ in. (34.5 cm. \times 6.5 cm.).

From the St. Maurice Collection. Phot. 12491, 56375. PLATE XXXIX.

S. L. Poole, *Saracenic Art*, 1888, p. 176, fig. 68.

A complete mimbar or pulpit (1050-1869), dated A.D. 1468-96, from a mosque in Cairo, shows the way in which these panels were used. A pair of doors in the Department of Woodwork (886, 886a-1884) may also be compared. Similar panels in the British Museum (Dalton, *Catalogue*, Nos. 564-567) and at Cairo (Herz, *Le Musée National de l'Art Arabe*, 1906, Nos. 38, 39, p. 144), which, from inscriptions, may be dated between 1293-1341, prove that this style of ornament existed during a considerable period. Other similar panels from private collections in France are illustrated by M. Migeon (*L'Exposition des Arts Musulmans*, Paris, 1908, Album, Pls. 5, 8). A panel in the Louvre may also be compared (Migeon, *L'Orient Musulman*, 1922, Pl. 13, No. 31).

CYLINDRICAL BOX in ivory, the sides pierced with a diaper of quatre-foils; round the bottom is an Arabic inscription in low relief, the ground inlaid with black mastic. Arabic (Cairo?); fourteenth century?

4139-1856

H. $3\frac{3}{4}$ in., Diam. $5\frac{3}{4}$ in. (9.5 cm. \times 14.5 cm.).

From the Rhode-Hawkins Collection (said to have been acquired in Naples). Phot. 56339. PLATE XL.

The inscription reads: 'Be of good cheer for you will obtain what you will of your enemies and they will not get what they desire; rather will God do that which He wills. Be of good cheer for you will obtain (?) a true place (in heaven) and fortune will go in the way that you choose and will help you against the vicissitudes of time by its four (aids) glory, victory, prosperity and good fortune'. The inscription is not quite correctly cut.

There are similar boxes in the Hearn Gift (A 68-1923) in this Museum, in the British Museum (Dalton, *Catalogue*, Nos. 568, 569), in the Cathedral at Saragossa (*Exposicion de Madrid*, 1892, Pl. 47), and in the Cathedral at Sens. An example in the Collection of Baron Edmond de Rothschild is inscribed with the name of the Mamluk Sultan al Salih, 1351-1354 (Migeon, *Exposition des Arts Musulmans*, 1903, Album, Pl. 8). Another box with similar decoration, but not pierced, is in the Collection of M. Peytel (Migeon, *l.c.*, Pl. 7).

While these boxes have the appearance of being of rather later date, there seems no very valid reason for disputing the date usually assigned to them on the evidence of the inscription on Baron E. de Rothschild's box.

BOX AND COVER in ivory with gilded copper mounts. Pierced with a repeating pattern of interlacing circles enclosing quatrefoils; above is a band on which an inscription was originally carved in Arabic, now partially erased. The top carved and pierced with similar patterns. Arabic; fourteenth century?
A 68-1923

H. $3\frac{1}{2}$ in., Diam. $3\frac{1}{2}$ in. (9 cm. \times 8 cm.).
Alfred Williams Hearn Gift. Phot. 56336. PLATE XL.
See notes to the previous number.

UNGUENT BOX AND COVER in ivory. The circular box tapers slightly from below; the cover is conical and has a moulded knob; both the box and cover are decorated with incised lines which were originally filled with black pigment.
1045, 1045a-1901

Box, H. $1\frac{1}{2}$ in., Diam. at base $1\frac{1}{4}$ in. (4 cm. \times 3 cm.). Cover, H. 1 in. (2.5 cm.). The bottom is missing.

Presented by the Egypt Exploration Fund.

Found in an Arabic deposit on the surface of the tomb of King Neterkheft-T'cheser (III Dynasty) at Bêt Khallaf near Abydos during the excavations of 1900-01. See Garstang, *Mahasna and Bêt Khallaf*, p. 10.

COVER OF A CYLINDRICAL UNGUENT BOX in ivory. Conical with a moulded knob, decorated with four incised lines filled in with red pigment.
1044-1901

H. 1 in., Diam. $1\frac{1}{2}$ in. (2.5 cm. \times 3 cm.).

Presented by the Egypt Exploration Fund. Found with 1045-1901.

THE TWO FOLLOWING NUMBERS ARE IN THE DEPARTMENT OF CIRCULATION

LID OF A CASKET in ivory, in the form of a truncated pyramid. On the top are panels of leaf scrolls carved in low relief; three plain bands mark the position of the metal mounts. Hispano-Moresque; last half of the tenth century.
1057-1855

H. 5 in., W. 3 in. (13 cm. \times 7.5 cm.).

Phot. 14570.

W. Maskell, p. 2.

Cf. Nos. 301-1866 and A 580-1910 and other ivories referred to in connection with them.

CASKET of wood covered with ivory, with a truncated pyramidal lid, painted with rosettes and an inscription in Cufic. Probably Siculo-Arabic; thirteenth or fourteenth century.
11-1866

H. 3 in., L. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. (7.5 cm. \times 9 cm. \times 6.5 cm.).

See notes to No. 603-1902, and other caskets in the Museum.

In the same case with the Mohammedan ivories are shown a number of carvings in rock-crystal. Among these is a magnificent ewer (7904-1862) cut from a single block of crystal, carved in low relief on either side with foliage scrolls and a deer attacked by an eagle. This is one of the finest examples of a group of similar jugs, one of which, in the 'Treasury of St. Mark's, Venice, has a carved inscription relating to the Fatimid Calif Aziz Billah (975-996). Carvings in rock-crystal must have existed in considerable numbers in Egypt in the tenth and eleventh centuries. Maqrizi (born in Cairo in 1364, died 1442), quoting earlier writers, described the treasures of the Calif Mostansir Billah at Cairo (destroyed in 1062) as containing eighteen hundred rock-crystal vessels. The flask (1163-1864) belongs to a group of smaller objects which may have originally served to contain perfumes or oils, but which have usually been converted into reliquaries. A similar example is in the Treasury at Fssen. The small plain jug (A 53-1926), though unornamented, is very similar in form to the large ewer. There are in various collections a number of chessmen of exactly similar type to the king-piece shown here (669-1883); ten are in the Collection of Mme. de Behague in Paris; fifteen in the Treasury at Osnabrück, and there are other scattered examples. It is a little difficult to determine what can have been the purpose of the small lion-like quadruped (8395-1863); there are three other similar carvings all pierced horizontally with a hole. It is perhaps most likely that they, like the small fish (A 20-1926), were used as kohl-pots, though the position of the hole in each case seems most unsuitable for such a purpose. The carved block with two wells (330-1880) probably served as a receptacle for ink or colours, but no other object quite of this form is known. It is probable that most of the crystals decorated in this style were carved in Egypt in the tenth and eleventh centuries, though it is possible that some may be Western imitations. All the crystals, with the exception of the fish and the small jug, are illustrated in the *Burlington Magazine*, XI.VIII (March 1926), pp. 149 ff. There are two other crystal jugs of the same period in the Museum, both with plain ribbed bodies and single handles. The one is in the Jones Collection (857-1882), the other in the Department of Metalwork (15-1864); the latter mounted in the fourteenth century as a cruet for the Mass.

CAROLINGIAN

THE VIRGIN AND CHILD with saints. In the centre panel is the Virgin enthroned holding the seated Child on her left arm. In the side panels stand figures of saints, on the left St. John the Baptist, on the right Zacharias holding a censer in his right hand and an incense box in his left. Each figure is represented beneath a round arch supported on fluted columns.

In the topmost panel flying angels support a medallion with a bust of Christ; in the bottom panel is the Nativity, with, on the right, the Message to the Shepherds. Book-cover in ivory, divided into five panels. Carolingian (Ada group), carved after an earlier (sixth-century) East Christian model; ninth century. 138-1866

H. (exclusive of frame) 15 in., W. 10½ in. (38.5 cm. × 27 cm.). The ivory is split in several places and small pieces in the central and top panels have been renewed.

From the Webb Collection. Previously in the Leven (Sale, 1853) and Soltikoff (Sale, 1861, No. 9) Collections. Phot. 3766, 33921. PLATE XI.I.

W. Maskell, p. 53. Westwood, p. 52, No. 119. *Portfolio of Ivories*, Pt. III. Strzygowski, *Byzantinische Denkmäler*, I, p. 28; Stuhlfauth, *Die Altchristliche Elfenbeinplastik*, pp. 178 ff., Pl. V; Stuhlfauth, *Die Engel in der Altchristlichen Kunst*, 1897, pp. 189 ff.; Graeven, *Byzantinische Zeitschrift*, X (1901), pp. 1 ff., Pl. I; Beissel, *Geschichte der Evangelienbücher*, 1906, p. 303; A. Maskell, *Ivories*, Pl. XIX; A. Maskell, *Gazette des Beaux-Arts*, II (1909), pp. 392, 393; Dalton, *Byzantine Art*, fig. 146 and p. 233; Laurent, *Les Ivoires Prégothiques*, 1912, p. 20; Wulff, *Repertorium*, XXXV (1912), p. 231; Wulff, *Altchristliche Kunst*, I, p. 190; Millet, *Iconographie*, p. 129; Volbach, *Elfenbeinarbeiten*, p. 74, No. 93; Bréhier, *L'Art Chrétien*, 1918, p. 111.

For a discussion and comparison of this and a companion ivory in the Vatican Library, see Goldschmidt, I, 13, 14. Pls. VII, VIII (with bibliography). Molinier, *Les Ivoires*, pp. 151, 152. The Vatican ivory was formerly on the cover of a ninth-century manuscript of the Gospels of St. Luke and St. John from Lorsch; the relief in this Museum probably forming the cover of the two remaining gospels, the manuscript of which is now at Karlsburg in Hungary. Dr. Goldschmidt considers that the four gospels were originally together, the two ivories forming the back and front of the binding. The metal mounts have apparently been added since 1853, as they do not appear in the illustration in the catalogue of the Leven Sale in that year.

The centre panels of both this and of the Vatican ivory are reproduced on reliefs of very doubtful authenticity in the Stossmayer Collection at Agram (Goldschmidt, I, 15, 16). Dr. Graeven (Berlin *Jahrbuch*, XXI (1900), p. 76) illustrates a triptych with, on the wings, modern copies of the two standing saints. (See also, O. Pelka, *Elfenbein*, 1923, 2nd ed., pp. 380 ff.) Another modern copy is in the Cathedral Treasury at Auxerre.

The 'Ada' group of Carolingian ivories is so called from its relationship with a manuscript of the gospels at Trèves illuminated for the Abbess Ada in A.D. 800; various centres have been suggested for the school, which probably originated in the Middle Rhine or Moselle districts. The group was very strongly influenced, both in style and iconography, by Early Christian Art; a number of ivories, such as the present example, a pyxis in the British Museum, and a book-cover in the Bodleian Library being probably more or less direct copies of prototypes of the earlier period. For a summary of the evidence as to the origin and relationships of the group, see Goldschmidt, I, pp. 6 ff.

THE SYMBOL OF ST. JOHN THE EVANGELIST; the Eagle, holding a book in its claws, is represented in a circle, contained within a square border of acanthus foliage, with leaves in the spandrels. Relief in ivory, with remains of green and red colour. Carolingian (Ada group), possibly carved in the North of Italy; ninth century. 269-1867

H. 4½ in., W. 5 in. (12 cm. × 13 cm.). The border in the top left-hand corner is chipped.

From the Webb Collection. Phot. 33908, 48186 (reverse). PLATE XI.II.

W. Maskell, p. 109 (as Byzantine, twelfth century). Westwood, p. 118, No. 264. Molinier, *Les Ivoires*, p. 86. A. Maskell, *Ivories*, Pl. XVI, p. 107. Dr. Goldschmidt (I, 34) describes the

ivory as Carolingian work of the 'Ada' group and ascribes it to the ninth century; he also illustrates the companion pieces in the Museum at Ravenna (Christ and the Symbol of St. Matthew); Molinier apparently accepted the same dating, though he considered the work to be strictly Byzantine. Professor Lethaby (*Proceedings*, XXII (1908), p. 237) ascribes the panel to the North of Italy, and the balance of evidence undoubtedly seems in favour of a Western rather than an Eastern origin. The ivories have been illustrated and fully described in the *Archaeological Journal*, July 1922, pp. 193 ff. The relief formed part of a large diptych composed of six similar panels, two of which (see above) are in the Ravenna Museum. The relative positions of the panels can be decided by the moulded edge and remains of writing at the back, and also by the holes pierced for the thongs to fasten the two leaves together. This panel was at the top of the right-hand leaf. The writing at the back consists of a few words in a small liturgical hand of the thirteenth or fourteenth century and some memoranda in a larger and perhaps rather later cursive hand of the fourteenth century.

THE TRANSFIGURATION. In the upper part Christ stands in glory upon the mount, between Moses and Elias; above, is the *Dextera Dei* issuing from clouds; below, are three small buildings, and in the foreground St. Peter, St. James and St. John prostrate themselves in adoration. Surrounded by a finely carved foliage border. Relief in ivory carved on both sides. Carolingian (related to the Liuthard group); middle of the ninth century. 253-1867

H. 5½ in., W. 3½ in. (14.5 cm. × 8 cm.).

From the Webb Collection. Phot. 14161, 33911. PLATE XLIV.

Maskell, p. 99. Westwood, p. 116, No. 260. *Portfolio of Ivories*, Pt. III. Goldschmidt, I, No. 69, Pl. XXVIII (with bibliography). The left leaf of a diptych of which 254-1867 formed the right leaf, as shown by the traces of hinges and fastening. The style is closely allied to that of two reliefs on a ninth-century manuscript of the gospels in the Bibliothèque Nationale, Paris (Cod. lat. 323; see Goldschmidt, I, Nos. 71a, 71b, Pl. XXVIII; also Breck, *American Journal of Archaeology*, XXIII, 1919, p. 397). The borders are almost precisely similar. For the relation between the Eastern and Western iconography of the Transfiguration, see Dalton, *Byzantine Art*, p. 655. Haseloff, *Eine Thüringisch-Sächsische Malerschule*, pp. 123-127.

The Liuthard group of ivories is associated in style with an ivory relief on the cover of a Psalter in the Bibliothèque Nationale at Paris (Lat. 1152) written about 860-70 by Liuthard for Charles the Bald; the group has been ascribed to various centres, among them the Amiens and Rheims districts, and it should probably in any case be localized in the North-east of France. The style appears to have been influenced by such manuscripts as the celebrated Utrecht Psalter, the figures being characterized by the same rather slender proportions and energetic action. This manuscript was probably executed at Hautevillers, near Rheims, between 816 and 835.

(On the other side.) **THE LAST JUDGMENT:** Christ seated holding a scroll in each hand. On either side three angels blowing trumpets; below, standing upon a crescent, is the Archangel; the dead rise from their graves and are received either into the habitations of heaven (on the left) or the open mouth of hell (on the right). Upon the scroll in our Lord's right hand is the inscription VENITE BENEDICTI(p) ATR(is) MEI P(er) CIPITE REG(num) VO(bis). The scroll in his left hand is without any inscription. The eyes and details of the carving were probably inlaid with

glass beads, one of which remains in a hole above the building to the left. Surrounded, except at the top, with a border of circles. Carolingian; late eighth or early ninth century. 253-1867

H. 5½ in., W. 3½ in. (14.5 cm. × 8 cm.). Sinkings at the sides of the relief mark the position of the hinges and fastenings of the diptych in its second or recarved state.

From the Webb Collection. Phot. 14162, 33912. PLATE XLV.

W. Maskell, p. 99. Westwood, p. 116, No. 259. *Portfolio of Ivories*, Pt. VI. Voss, *Das Jüngste Gericht*, 1884, p. 38. Von der Mülbe, *Die Darstellung des Jüngsten Gerichts*, 1911, pp. 7, 17, 18. The relief of the Last Judgment and the panel with interlaced ornament No. 254-1867 are tentatively assigned by Dr. Goldschmidt to Tours, at the suggestion of Dr. Köhler, on the ground of their likeness to contemporary manuscripts of that school, but this ascription cannot be regarded as established. The reliefs show close similarity with a panel with the Ascension in the National Museum at Munich, also illustrated by Dr. Goldschmidt (same plate), but apart from this example they appear to differ from other Carolingian work.

The text of the inscription (Matt. xxv, 34) is not taken from the Vulgate, but from the old Latin version as quoted by the early Fathers; the variant 'percipite' is used by St. Cyprian and by Lucifer of Cagliari in his tract, '*De non parcendo in Deum delinquentibus*' (Hartel's edition, Vienna, 1886, chap. VI, 1, 251), cf. also P. Sabatier, *Bibliorum Sacrorum Latinae, Versiones Antiquae*, 1751, III, note, p. 157. A similar form is apparently used in a miniature of the Bamberg Apocalypse (cir. 1000) illustrated by Wölfflin, *Die Bamberger Apokalypse*, 1921, Pl. 48. This interesting relief is one of the earliest examples of a developed representation of the Last Judgment in Western Art. See Von der Mülbe, *Die Darstellung des Jüngsten Gerichts*, 1911, p. 17. While in its recarved form this ivory formed, with 254-1867, a diptych, it can hardly have done so when first carved, though the two ivories from the first seem to have belonged together, the style of this relief being closely similar to that of the centre panel of the Munich relief, and the border of the panel with interlaced ornament is almost identical with that of the Ascension referred to above.

THE ASCENSION. Above, Christ in a mandorla ascends into Heaven, with, on either side, an adoring angel; the Virgin and four disciples stand below gazing upwards, and the figures of others appear in very low relief in the background. Enclosed in a narrow foliage border. Relief in ivory, carved on both sides. Carolingian (related to the Liuthard group); middle of the ninth century. 254-1867

H. 5½ in., W. 3½ in. (14.5 cm. × 8 cm.). Owing to recarving the ground is pierced in several places.

From the Webb Collection. Phot. 16182. PLATE XLIV.

W. Maskell, p. 100. Westwood, p. 115, No. 258. *Portfolio of Ivories*, Pt. VI. Goldschmidt, I, No. 70, Pl. XXVIII. The right-hand leaf of a diptych of which 153-1867 was the other leaf (see notes to 253).

The composition may be compared with that of an ivory at Weimar illustrated by Dr. Goldschmidt (I, No. 45, Pl. XXI). A similar border to the mandorla occurs on a Byzantine eleventh- or twelfth-century ivory, Christ in Glory, at Ravenna (*Raccolte artistiche di Ravenna*, fig. 144, p. 165). For the iconography of the Ascension, see Dewald, *American Journal of Archaeology*, XIX (1915), pp. 294 ff.; O. Schönewulf, *Die Darstellung der Auferstehung Christi*, 1909. Haseloff, *Eine Thüringische Sächsische Malerschule*, 1897, pp. 169 ff.

On the other side.) TWO SMALL PANELS within borders of scroll ornament with birds and animals. The upper panel contains two birds, the lower two goats, tied with an interlacing ornament. Carolingian; late eighth or early ninth century.

254-1867

H. $5\frac{1}{4}$ in., W. $3\frac{1}{4}$ in. (13.5 cm. \times 8.5 cm.). Sinkings at the sides of the relief mark the position of the hinges and fastenings of the diptych in its second or recarved condition.

From the Webb Collection. Phot. 14162, 33912. PLATE XLV.

V. Maskell, p. 100. Westwood, p. 115, No. 257. *Portfolio of Ivories*, Pl. VI. Goldschmidt, No. 179, Pl. LXXXIII.

An almost identical scroll border appears on a relief at Munich illustrated by Dr. Goldschmidt, Pl. LXXXIII. See notes to 253-1867, p. 65. Dr. Brøndsted (*Early English Ornament*, 1924 English translation), p. 90) accepts Dr. Goldschmidt's ascription of this panel to the School of Tours, and cites the vine scrolls of the border as showing the influence exercised on the Continent by the carvings of the North of England. The parallel with English carvings and manuscripts certainly seems to be closer than that with carvings in the cathedral at Chur cited by Dr. Berliner in the catalogue of the ivory carvings in the National Museum at Munich (*Die Bildwerke des Bayerischen Nationalmuseums*, IV Abteilung, 1926, p. 8).

LITURGICAL COMB in ivory; carved on the one side with a figure of Sagittarius shooting at the ram, on the other with a geometrical and scroll ornament inlaid with coloured glass and gold. Carolingian related to the Liuthard group); tenth century.

A 544-1910

H. $8\frac{1}{2}$ in., W. (circa) 4 in. (21.5 cm. \times 10 cm.).

Alting Bequest. Formerly in the Spitzer (*Catalogue*, 1890 Sale, 1893, No. 44) and Heckscher Sale, 1898, No. 263) Collections. Phot. 34925, 34926, 56371. PLATE XLVI.

Portfolio of Ivories, Pt. VII. Goldschmidt, I, No. 63, Pl. XXVI.

askets at Quedlingburg and Munich show similar decoration (Goldschmidt, I, Pls. XXIV, XV, Nos. 58-62). There is a second example of this comb, illustrated by Dr. Goldschmidt Pl. XXVI, No. 64, a, b) as probably not genuine. For general accounts and lists of liturgical combs, see Molinier, p. 147. Molinier, *Catalogue des Ivoires*, Musée du Louvre, p. 48. A. Maskell, *Ivories*, pp. 207, 218, 219. Volbach, *Elfenbeinarbeiten*, pp. 56 and 88 ff.

These combs were recognized liturgical accessories; in the Pontifical of Urban VIII (1623), among the objects to be provided at the consecration of bishops, are 'a ring with a stone to be blessed, a comb of ivory and two candles for the offering'. In the Order of the Coronation Service of Charles I we find: 'The prayers being ended, first a shallow Quoife is put on the King's head because of the Anoynting). If his Majesties hair be not smooth after it; then there is King Edward's ivory comb for that end' (Prynne's *Signal Loyalty and Devotion of God's true saints . . . towards their Kings*. 1660. Pt. II, pp. 263-302. Reproduced in the *Manner of the Coronation of King Charles I*, Ed. Chr. Wordsworth for the Henry Bradshaw Society, 1892, p. 124). See also M. H. Longhurst, *English Ivories*, 1926, p. 29.

THE CRUCIFIXION. Above the arms of the cross are two angels with heads symbolizing the Sun and Moon; to the left are the Virgin and figure representing the Church (holding a chalice to receive the Blood of Christ); to the right, St. John and the Synagogue (with banner); below, Longinus with the lance and Stephaton with the sponge. On either side

two figures rise from a tomb in the form of a circular building. At the foot of the cross is curled the serpent and in the lower corners are figures symbolic of Earth and Water. The relief is surrounded by a border of acanthus foliage. Relief in ivory, probably from a book-cover, dotted with holes, some of which still contain small gold studs. Carolingian (Metz group); ninth or tenth century. 250-1867

H. 8½ in., W. 4½ in. (21 cm. × 12 cm.).

From the Webb Collection. Phot. 14151. PLATE XLIII.

The relief was originally on the cover of a book of the Gospels in the Cathedral at Verdun, ascribed to the ninth century (Goldschmidt, I, pp. 47, 48). W. Maskell, p. 98. Westwood, p. 112, No. 252. *Portfolio of Ivories*, Pt. VI. Semper, *Revue de l'Art Chrétien*, XLVII (1897), p. 390. Goldschmidt, No. 85, Pl. XXXVI (with bibliography). The relief may be compared with No. 151-1867 in this Museum, also with several other ivories showing a similar composition (Goldschmidt, I, Pls. XXXV-XXXVIII) and especially with the example in the Bibliothèque Nationale at Paris (Pl. XXXV, No. 83). There is an almost precisely similar relief in the Museum at Tournai, probably a modern copy, about 1800, of the present relief (Goldschmidt, I, pp. 44, 48). See also Laurent, *Les Ivoires Pré-gothiques conservés en Belgique*, 1912, p. 102, fig. 36, where there is a list of ivories ascribed to the Metz group.

The greater number of the ivories in this group may be associated more or less directly with the Metz district from an early period, as, for instance, the reliefs on the binding of the Sacramentary of Drogo, Bishop of Metz from 826-855. The carving is usually in lower relief and the forms are heavier than those of the Liuthard group.

For comparisons of the iconography of the Crucifixion at various periods, see Dalton, *Catalogue*, p. 50; and *Byzantine Art*, pp. 658 ff.; Millet, *L'Iconographie*, pp. 396 ff.; W. Molsdorf, *Führer durch den symbolischen und typologischen Bilderkreis der Christlichen Kunst*, 1920, Nos. 925, 1052, 1053, 1054. The elaborate treatment of the subject with numerous symbolic figures is characteristic of the Carolingian period.

THE CRUCIFIXION, an almost exact copy of 250-1867: instead of the figures there are six heads emerging from the tombs on either side.



FIG. 15

There is a similar border with the addition of an inner row of bead-and-reel ornament. Relief in ivory; from a book-cover. Carolingian (Metz group); ninth or tenth century. 251-1867

H. 9½ in., W. 4½ in. (23.5 cm. × 11.5 cm.). Split down the centre; the angel to the left, together with the right arm of Christ, the serpent at the foot of the cross and a small piece of the lower border, is missing.

From the Webb Collection. Phot. 36038. Fig. 15.

Maskell, p. 98. Goldschmidt (I, No. 88, Pl. XXXVII, with bibliography). Dr. Goldschmidt suggests that the relief formed part of the original cover of the Gandersheim Gospels now at Coburg; the manuscript cannot be later than A.D. 941 and the ivory would probably be contemporary; he gives reasons for considering this example to be a copy of 250-1867. See also notes to 250-1867.

The inner border of ornament occurs on a similar relief in the Bibliothèque National at Paris (Goldschmidt I, No. 83). The missing portions were formerly restored, these pieces have now been removed; it was suggested by Dr. Goldschmidt that they might be original, but an examination of the back shows that they were carved from another piece of ivory.

TWO RELIEFS in ivory. The Transfiguration, Christ in a mandorla standing between Moses and Elias; below, the three adoring disciples. On the other panel, in two compartments, Christ Healing the Leper and, below, Christ Healing the Blind. The panels surrounded with borders of foliage. Carolingian (Metz group); ninth or tenth century.

255, 256-1867

H. (of each) 3¼ in., W. 2¾ in. (8.5 cm. × 6 cm.). The Transfiguration panel is split and a small piece of the border above the head of Elias is missing.

From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, *Catalogue*, Nos. 15, 16). Phot. 33904. 56321. PLATE XLVII.

W. Maskell, p. 101. Westwood, p. 117, Nos. 261, 262. Goldschmidt, I, Nos. 105, 106. Probably two out of four panels which formed one side of a book-cover, or perhaps part of a series of reliefs from a reliquary. For the iconography of the Transfiguration, see note to 253-1867.

THE ENTRY INTO JERUSALEM and CHRIST IN THE HOUSE OF SIMON. Christ rides forward from the left; in the front are two youths strewing garments, others in the background hold palm-branches. Below, St. Mary Magdalene anoints the feet of Christ as He sits at a table, on the further side of which reclines a group of guests. In the foreground two servants offer cups of wine. Relief in ivory, the two scenes separated by acanthus foliage, which also forms a border round the whole. Carolingian (Metz group); ninth or tenth century. 257-1867

H. 5½ in., W. 3½ in. (13.5 cm. × 8.5 cm.). The holes pierced at the corners probably served for attachment to a book-cover; owing to recarving the ground is perforated in several places. From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 14). Phot. 33911. PLATE XLVII.

W. Maskell, p. 101. Westwood, p. 114, No. 256. *Portfolio of Ivories*, Pt. VI. Graeven, I, No. 59. Weizacker, in Ebrard, *Die Stadtbibliothek in Frankfurt-am-Main*, 1896, pp. 175, 176. Goldschmidt, I, No. 107, Pl. XLIX (with bibliography).

The relief is closely allied in style with others, with the Entry into Jerusalem and the Transfiguration, in the British Museum (Dalton, *Catalogue*, No. 46; Goldschmidt, I, No. 102, 103). The quality of the work is unusually delicate for this group. The ladle held by the servant on the right in the lower scene seems to be another form of the 'alabastron' carried by the central figure on the Early Christian ivory showing the Miracle at Cana (A 1-1921), in this Museum. Another form may be seen on the relief of the same subject belonging to the eleventh-century paliotto at Salerno (see cast exhibited in Room 64). For the iconography of the Entry into Jerusalem, see Dalton, *Byzantine Art*, p. 656. For the Feast, Haseloff, *Eine Thüringisch-Sächsische Malerschule*, 1897, pp. 129, 130. For the earlier carving on the other side of the relief, see the Early Christian section.

THE ADORATION OF THE MAGI and THE PRESENTATION; in two compartments. Above, the Virgin with the Child seated upon a chair raised on an eminence, receives the three Kings, who hasten forward in line bearing their gifts. They are clothed in tunics, mantles and Phrygian caps. Behind the Virgin stands St. Joseph, and in the background are city walls. In the lower compartment the Virgin, having behind her St. Anna and St. Joseph with a dove, presents the Infant to St. Simeon, who leans forward with a cloth over his arms to receive the Child. An altar stands between them, in the background are buildings. The two scenes separated by acanthus foliage, which forms a border round the whole relief. At the top may be seen the star. Relief in ivory, Carolingian (Metz group); about 900.

150-1866

H. 7½ in., W. 4½ in. (18.5 cm. × 11.5 cm.). The corners are pierced with holes, probably for attachment to a book-cover.

From the Webb Collection. Previously, according to Rohault de Fleury (*La Sainte Vierge*, 1878, I, p. 162, Pl. XXXVIII), in the Micheli Collection at Paris and at Sens. Phot. 33917. PLATE XLVIII.

W. Maskell, p. 68. Westwood, p. 122, No. 271. Swarzenski, *Die Salzburger Malerei*, 1913, text band, p. 43. Volbach, *Elfenbeinarbeiten*, 1916, p. 78, No. 99. Goldschmidt, I, No. 118, Pl. LI (with bibliography). This ivory, which may be compared with a relief at Berlin (Goldschmidt, I, No. 81), is a good example of the best work of the school. For the iconography of the Adoration of the Magi, see Dalton, *Byzantine Art*, p. 654. Kehrér, *Die Heiligen drei Könige*, 1909, pp. 103 ff.

THE CRUCIFIXION. Beneath the feet of Christ on the cross is the coiled serpent; to the left are the Virgin and Longinus with a spear; to the right St. John and Stephaton offering the sponge. Above the arms of the cross are little angel figures flying and stooping towards the cross, which is surmounted by half-length figures of the Sun and Moon. Below, the dead rise shrouded from their tombs. There is a narrow inner border of leaves and an outer border of diamonds and circles. Relief in ivory, probably from a book-cover. Carolingian (branch of the Metz school); ninth or tenth century.

303-1867

H. 5 $\frac{3}{8}$ in., W. 2 $\frac{3}{8}$ in. (14.5 cm. \times 7.5 cm.). The Dove at the top of the cross, shown in Dr. Goldschmidt's illustration, was a modern addition, and has therefore been removed.

Acquired in London. Phot. 21270, 33916. PLATE XLIX.

W. Maskell, p. 126. Graeven, I, No. 66; II, p. 19. Venturi, *Storia*, II, fig. 163. Goldschmidt, I, No. 112. A similar relief in the Louvre, apparently contemporary, is also illustrated by Dr. Goldschmidt. He remarks that in some points, e.g. the tendency to undercutting, the relief shows affinities with the Liuthard group, though in the main composition it belongs to the Metz group; he compares it with two ivories of the Liuthard group in the National Museum at Munich and at Weimar, both of the end of the ninth century. The border also differs considerably from that usual in the Metz group, but it is found on the Louvre example and on two ivories, one with the Crucifixion the other with King David (Goldschmidt, Pl. L), in the Museo Nazionale at Florence. In style it is somewhat akin to the ornament on the later examples of the Liuthard group; e.g. the panels of a casket at Munich (Goldschmidt, Pl. XXV).

THE MARIES AT THE SEPULCHRE. The sepulchre is represented as a round building with dome and cupola, the door open, and the linen clothes lying within. An angel sits on the left with hand raised to bless the three women, who approach from the opposite side. Behind are two soldiers, asleep. The border is carved with a small foliate ornament. Relief in ivory. Carolingian; tenth century. 380—1871

H. 3 $\frac{3}{8}$ in., W. 2 $\frac{3}{8}$ in. (9 cm. \times 6 cm.).

From the Webb Collection. Phot. 21269, 31028. PLATE XLII.

W. Maskell, p. 139. Westwood, p. 108, No. 245. A. Maskell, *Gazette des Beaux-Arts*, 1909, pp. 320 ff. Semper, *Revue de l'Art Chrétien*, XLVII (1897), p. 402, illus. p. 399. Goldschmidt, I, No. 126, Pl. LIIV (with bibliography), also text p. 63, where a pen-drawing of a similar design from an Antiphoner in the Monastery of St. Gall is illustrated; on the same plate are reproduced reliefs, closely allied in style, in the Kaiser Friedrich Museum, Berlin, and the Free Public Museums, Liverpool (Goldschmidt, Nos. 125 and 127), with which it probably formed part of a book-cover. For the iconography, see Haseloff, *Eine Thüringisch-Sächsische Malerschule*, (1897), pp. 164 ff. Millet, *Iconographie*, pp. 517 ff.

The composition with the soldiers resting on the upper stone of the tomb is derived from an Early Christian ivory at Munich (Petkowicz, *Ein Frühchristliches Elfenbeinrelief... zu München*, 1905), or from a similar relief. Professor Baldwin Smith's theory that this form of tomb is peculiarly Gallic has not met with very general acceptance (*Art Studies*, Harvard and Princeton Universities, 1924, pp. 90 ff.).

THE CRUCIFIXION AND THE MARIES AT THE SEPULCHRE. Above, Christ in a long sleeveless garment hangs on the cross; on the left, Longinus, beside whom stands the Virgin, pierces His side; further to the left is one of the crucified thieves. To the right Stephaton holds the sponge, beside him is St. John weeping, and at the extreme right the second thief. In the middle compartment an angel, holding a cross in his left hand and pointing with his right to the group of the Holy Women, sits upon the open tomb, above which rises a low turret with a cupola; to the right are two sleeping soldiers. Above are soldiers casting lots by means of a machine. On the right is the expulsion of the Synagogue by a figure,

symbolising the Church, holding a trident; the Synagogue is shown as a seated figure with a nimbus representing the City of Jerusalem, holding a banner and attended by an armed man. Below, in the right- and left-hand corners, are seated figures typifying Ocean and Earth. The whole is enclosed in a border of foliage. Relief in ivory, probably from a book-cover. Carolingian (allied to the Liuthard group); ninth century. 266-1867

H. 6½ in., W. 4 in. (17 cm. × 10 cm.). The holes pierced in the corners are probably for attachment to a book-cover.

From the Webb Collection. Phot. 14149, 14993, 33913, 33914 (reverse). PLATE XLVIII.

W. Maskell, p. 107. Westwood, p. 113, No. 255. W. Maskell, *Ivories* (S. K. M. Art Handbook), 1875, p. 39. *Portfolio of Ivories*, Pt. VI. P. Weber, *Geistliches Schauspiel und kirchliche Kunst*, 1894, pp. 23, 30, Pl. II. Graeven, *L'Arte*, I (1898), p. 216. Millet, *Iconographie*, p. 424. Goldschmidt I, No. 132, Pl. I.VII (with bibliography).

The relief once formed the upper half of a leaf of a consular diptych, the original carving, now on the reverse (shown in the photograph exhibited at the side; see also fig. 16), having been partially planed away. The lower half of the same leaf, similarly treated, is in the British Museum (Dalton, *Catalogue*, No. 45). An apparently somewhat analogous diptych is at Monza, cf. Dalton, *Catalogue*, p. 44. (Illus. Goldschmidt, I, Pl. LXXIX.) In its second state the ivory, with the British Museum example, probably formed part of a book-cover, possibly the back, the work being rather inferior to the British Museum relief.

For the lot-casting machine, see Dalton, *Proceedings*, 2nd Series, Vol. XXI, p. 192. Dr. Goldschmidt discusses in detail the points of resemblance with the Metz and Liuthard groups. For the iconography of the Crucifixion, see 250-1867; and for the Maries at the Sepulchre, Millet, pp. 517 ff. For the peculiar nimbus with towers, see W. Molsdorf, *Führer durch den symbolischen typologischen Bilderkreis der Christlichen Kunst*, 1920, p. 95, No. 926.

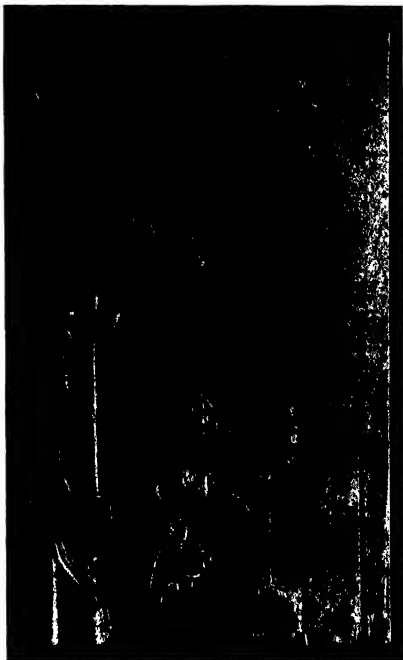


FIG. 16

THE ANNUNCIATION AND THE NATIVITY. The Virgin, seated under a portico, turns her head towards the Angel, who advances holding a long, globe-tipped stave. Below, the Virgin reclines on a pallet, her shoes resting on a footstool near her; by her side is the Child in a cradle, St. Joseph is seated in the right-hand corner with, above, a representation

of the City of Bethlehem. Relief in ivory; part of a book-cover. Carolingian; eleventh century. 267-1867

H. 4 in., W. 2 $\frac{3}{4}$ in. (10 cm. \times 7 cm.).

From the Webb Collection. Photos. 21269, 33978. PLATE XLII.

W. Maskell, p. 108. Westwood, p. 166, No. 369. Goldschmidt, II, No. 63, Pl. XXI. 'Text, p. 8. This relief is an exact, but apparently contemporary, copy of the upper left-hand portion of a book-cover in the Cathedral Treasury at Agram, the upper right-hand portion of which is reproduced in a relief in the British Museum (Dalton, *Catalogue*, No. 48). All three are illustrated by Dr. Goldschmidt (Pl. XXI). A segment of the central rosette is seen in the lower right-hand corner. For the building on the right in the Nativity scene as a conventional representation of a town, see Dalton, *Catalogue*, p. 41. For the iconography of the Annunciation, see Millet, *Iconographie*, pp. 67 ff. For the Nativity, *ibid.*, pp. 93 ff.

RELIEF FROM A BOOK-COVER. Divided into eight compartments each separated and surrounded by intricate foliage borders with large rosettes at the intersections. St. Joseph's Dream; the Flight into Egypt; the Massacre of the Innocents; a Mother weeping for her Child; Christ brought into the Temple by His Parents; Christ among the Doctors; the Miracle at Cana. Carolingian; eleventh century. 379-1871

H. 8 $\frac{1}{2}$ in., W. 5 $\frac{1}{2}$ in. (22 cm. \times 13.5 cm.). The ivory is split in several places and a portion of the border in the upper right-hand corner, together with one of the angel's wings, is broken away. From the Webb Collection. Phot. 33918. PLATE I.

W. Maskell, p. 99. *Portfolio of Ivories*, Pt. X. Venturi, *Storia*, III, p. 376, fig. 363. Graeven, I, No. 68. Goldschmidt II, No. 65, text, p. 8.

Dr. Goldschmidt remarks that while the relief stands almost alone it shows resemblances, as in the draperies, foliage and other details, to an ivory at Florence, which he illustrates, Vol. I, No. 10, belonging to the 'Ada' group. The fluted nimbus is also characteristic of this group. The heads are of the type associated with the work of the Lower Rhine, and on the whole the relief is closest to the Cologne group. Several of the scenes are unusual, e.g. a mother weeping for her child, Christ brought into the Temple, and the second incident in the Marriage at Cana (the wine brought to the Master of the Feast). The first, a mother weeping, occurs on the wooden doors of St. Maria im Kapitol in Cologne. A curious feature of this relief is the introduction of large birds on the roofs in several of the scenes.

The minuteness of the carving and the extraordinary elaboration of the undercutting are almost Chinese in their ingenuity.

THE CRUCIFIXION. To the left are the Virgin, a figure symbolic of the Church, holding a chalice to receive the Blood of Christ, and Longinus (his left hand probably held a spear); to the right, St. John, the centurion (?), and Stephaton, who turns away holding the sponge and a pail. Above the arms of the cross are lamenting angels, the Sun and Moon and, issuing from clouds, the Dextera Dei holding a wreath. At the foot of the cross is the coiled serpent and, in the lower corners, two half-length figures, that on the right perhaps symbolizing the Synagogue. There is a narrow border of foliage. Relief in ivory, probably from a book-cover. Carolingian (Cologne); eleventh century. 252-1867

H. $5\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. (13.5 cm. \times 9.5 cm.). The ivory has apparently been stained purple. From the Webb Collection. Phot. 14163. PLATE XLIX

W. Maskell, p. 99. Westwood, p. 113, No. 253. Laurent, *Les Ivoires Prégothiques Conservés en Belgique*, 1912, p. 108. W. Lange, *Die Darstellung der Kreuz*, 1912, pp. 49, 60 ff. Goldschmidt, II, No. 67, Pl. XXII, text, p. 8 (with bibliography). Dr. Goldschmidt remarks that, while the iconography of the Crucifixion is closely allied to that of the later Metz group, the style is that of a group of works which may be assigned to Cologne. Other examples of this group are in the Louvre (Christ in Glory, Molinier, *Catalogue*, No. 27); in St. Maria Lyskirchen at Cologne (Crucifixion); in the Treasury of the Cathedral at Essen (Crucifixion), and a Crucifixion at Darmstadt; for these and other comparisons, see also Creutz, in *Zeitschrift für Christliche Kunst*, XXI (1908), pp. 234, 235; XXIII (1910), pp. 131 ff. For the iconography, see 250-1867.

CASKET in ivory with scenes from the Passion. On the front is the Last Supper; on the back, Christ before Herod and the Betrayal; on the ends, the Agony in the Garden and the Crucifixion; on the top, the Maries at the Sepulchre and the Harrowing of Hell. There are borders of acanthus foliage on each side. Carolingian (Saxon?); tenth or eleventh century. The gilded metal mounts are of about the twelfth century, but the hinges and lock are modern. 216-1866

H. $2\frac{3}{4}$ in., L. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in. (7 cm. \times 9.5 cm. \times 6.5 cm.). The ivory is considerably rubbed and the top and bottom are split. The ground has apparently been gilded. The present mounts, though of early date, do not seem to be the original ones. The lid has at some time been fastened down with metal clamps which have stained the ivory green. From the Farrer Collection (Sale, Christie's, June 13th, 1866, No. 579). Phot. 9076-9078, 33906, 33979, 34924. PLATE LI.

Maskell, p. 74. *Portfolio of Ivories*, Pl. VII. Millet, *Iconographie*, pp. 288, n. 3, 298. Goldschmidt, II, No. 83.

On the inside is an engraved sketch for the figure of St. Peter, from the Betrayal (fig. 17). Dr. Goldschmidt ascribes the casket, the relief 1-1872, and a liturgical comb at Essen (which he illustrates II, 84) to the same hand; he describes them as provincial work, probably Saxon, in the style of the Lower Rhine; the style resembling that of the Bernward Gospel at Hildesheim. The fully-clothed Christ of the Crucifixion is frequently found at this period (Dalton, *Byzantine Art*, p. 661). The composition with two angels seated at the Sepulchre, instead of one, is very unusual at this date. It occurs also on 1-1872, but not apparently on any other Carolingian ivories, though it appears on sculpture at St. Paul de Dax (Mâle, *Le Drame Liturgique*, *Revue de l'Art*, XXXIX (1921), p. 217); it is also found occasionally at a considerably later date in the Near East.



FIG. 17

SCENES FROM THE PASSION, in three compartments. Above is the Crucifixion with, to the left, the Virgin and Longinus; to the right, SS. John and Stephaton; at the top are symbolic figures of the Sun and Moon. In the centre are the Maries at the Sepulchre; at the bottom, the Harrowing of Hell, the Ascension and, on the right, Christ in Glory. A very narrow leaf border surrounds the upper scene, and a cable or dotted border the lower scenes. Relief in ivory, probably from a book-cover. Carolingian (Saxon?); tenth or eleventh century.

1-1872

H. $8\frac{3}{4}$ in., W. $3\frac{1}{4}$ in. (22.5 cm. \times 10 cm.). The carving is considerably rubbed; there are three holes, probably for attachment to a book-cover.

From the Webb Collection. Previously in the Essingh Collection, Cologne (Sale, 1865, No. 849). Phot. 33919. PLATE LII.

W. Maskell, p. 141. Graeven, I, No. 65. Goldschmidt, II, No. 85, Pl. XXVIII and text, p. 9. See Notes to No. 216-1866. The lower part of the scene of the Maries at the Sepulchre is almost identical with that on the casket, and that of the Harrowing of Hell is very similar. For the iconography of the Crucifixion, see 250-1867, and for that of the Maries at the Sepulchre, see note to 216-1866.

THE FOUR EVANGELISTS. Each is seated before a lectern accompanied by his particular emblem. Reliefs in walrus ivory, probably from a book-cover. Carolingian; eleventh century.

248-1867



FIG. 18

H. (of each) about 1 in., W. $\frac{3}{4}$ in. (2.5 cm. \times 2.2 cm.).

From the Webb Collection. Phot. 33903. Fig. 18.

W. Maskell, p. 97. Westwood, p. 173, No. 387. Goldschmidt, II, No. 97. Pl. XXX, text, p. 38. Similar reliefs were frequently used to decorate the covers of manuscripts of the Gospels, either placed in the corners or, in the form of a cross, about a central plaque, e.g. on the cover of a copy of the Gospels at Noyon (Goldschmidt I, No. 119, Pl. LII).

THE FOUR EVANGELISTS. On each relief is an Evangelist seated before a lectern flanked on either side by a pinnacled tower. Above each is his particular emblem in clouds. Traces of colour and gilding. Reliefs in walrus ivory from a book-cover. Carolingian (Lower Rhine); second half of the eleventh century.

220 to 220c-1865

H. of each $3\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. (9 cm. \times 5.5 cm.).

From the Webb Collection. Phot. 31027. PLATE LIII.

W. Maskell, p. 50. *Portfolio of Ivories*, Pt. IX. Goldschmidt, Vol. II, Nos. 98-101. Pl. XXX.

Probably from the cover of a manuscript of the Gospels. The type of the angel symbol of St. Matthew is characteristic of the eleventh century and may be compared with examples illustrated by Dr. Goldschmidt, Vol. II, Nos. 104-106. The leaf and other forms seem to be characteristic of Northern French and English work, and might agree with a 'Belgian' or Northern French origin.

CHRIST SEATED IN GLORY
 within an aureole composed of two overlapping circles bordered with acanthus leaves; a book in His left hand, His right raised in benediction; a cruciform nimbus encircling His head. Above are the angel of St. Matthew with a book and the eagle of St. John holding a scroll in its claws; below, the lion of St. Mark and the ox of St. Luke, each with a book. The whole is enclosed in a border of acanthus leaves. The panel has been pierced with holes at the four corners, probably for attachment to a book-cover. Carolingian(?); tenth or eleventh century. A 36-1923

H. 7½ in., W. 3¼ in. (19 cm. × 8.5 cm.).
 Alfred Williams Hearn Gift. Phot. 56320.
 Fig. 19.

This panel may be compared with a number of ivory reliefs, all with representations of Christ in Glory within a double aureole resembling the figure 8.

For style this example may be associated with a relief on a book-cover in Noyon Cathedral described by Dr. Goldschmidt (I, No. 119) as of the tenth century, related to the Metz group; and iconographically with another panel in the British Museum (Dalton, *Catalogue*, No. 77), ascribed to a Spanish or French origin and dated tenth or eleventh century.

There are incongruities in the style of this relief which make its origin rather doubtful, but Dr. Goldschmidt apparently accepts it as genuine (IV (1926), No. 310), describing it as Rhenish work of the tenth or eleventh century.



FIG. 19

ROMANESQUE

GERMAN

THE CRUCIFIXION. Christ hangs on the cross, His feet resting on a suppedaneum; below is a tiny figure, probably Satan, holding one end of a rope which binds the feet of Christ. To left and right stand the Virgin and St. John in attitudes of grief, and above the arms of the cross two angels issue from clouds. The ground is represented by foliate scrolls; a border of acanthus palmettes surrounds the whole. Relief in ivory, probably Lower Rhenish; beginning of the twelfth century. 151-1866

H. $7\frac{1}{4}$ in., W. $4\frac{1}{2}$ in. (18.5 cm. \times 11.5 cm.).

From the Webb Collection. Phot. 35635. PLATE LIV.

W. Maskell, p. 69. Goldschmidt, II, 161, Pl. XLVI.

Dr. Goldschmidt associates the ivory with a number of reliefs which he tentatively ascribes to the Lower Rhine (Belgisch-Rheinisch) district; the reliefs at Berlin and in the Museo Nazionale (Goldschmidt, II, 160, 162) being very close in style. The tendency to a linear treatment of the folds, characteristic of Anglo-Saxon outline drawings, is very marked; it is perhaps worth nothing that the ground is represented in a similar manner on the whale's bone panel with the Adoration of the Magi (142-1866); probably English work of the eleventh or twelfth century. A similar treatment of the ground appears at a rather earlier period (tenth or eleventh century) on an ivory in the Collection of the Duke of Cumberland (Goldschmidt, I, 47), which seems to be derived from a composition of the ninth century belonging to the Liuthard group. A wave-like ground is characteristic of this group.

THE NATIVITY. The Virgin lies on a mattress within the walls of a city (Bethlehem) with the Child beside her in a manger and St. Joseph seated to the right; above are the star and a worshipping angel. Outside the walls angels announce the Birth to the shepherds. Surrounded by a border of anthemion ornament. Relief in walrus ivory made up of slices of tusk fastened together, with traces of purple colouring. Rhenish (Cologne); twelfth century. 144-1866

H. $8\frac{1}{2}$ in., W. $7\frac{1}{2}$ in. (21 cm. \times 19 cm.). There is a split across the middle of the centre slice of ivory; a small piece of the border in the upper right-hand corner has been renewed.

From the Webb Collection. Phot. 24789. PLATE LV.

W. Maskell, p. 62. Westwood, No. 355, p. 160. *Portfolio of Ivories*, Pt. X. A Maskell, *Ivories*, Pl. XXI, 2. Venturi, *Storia*, III, p. 374, fig. 361. Bode, *Geschichte der Deutschen Plastik*, 1885, p. 21. Millet, *Iconographie*, p. 129, n. 2. Dalton, *Byzantine Art*, p. 235. Goldschmidt, III, 1. H. Beenken, *Romanische Skulptur in Deutschland*, 1924, p. 164, fig. 82a.

This relief, together with 145-1866, 378-1871, and two reliefs (the Incredulity of St. Thomas and the Maries at the Sepulchre) belonging to Mr. G. Blumenthal of New York (S. de Ricci, *Catalogue de l'Exposition d'Objets d'Art du Moyen Age, etc.* Paris, 1914, Pls. XXXVIII, XXXIX; Goldschmidt, III, 3, 4), is part of a series of ivories with scenes from the Life of Christ; 258-1867 belongs to another similar series on a rather smaller scale. It is difficult to see how so large a number of reliefs could have been used except as an altar frontal or retable; that such altar-pieces were made in the eleventh or twelfth century is proved by the existence of the Salerno 'paliotto' (Bertaux, *L'Art dans l'Italie Méridionale*, I, pp. 430 ff.; see also notes to No. 701-1884, p. 92).

Other closely related ivories are illustrated by Dr. Goldschmidt (III, 12-17), who dates them all in the second half of the twelfth century; the whole group of ivories should probably be located in Cologne.

Dr. Creutz (*Zeitschrift für Christliche Kunst*, XXIII (1910), cols. 133 ff.) discusses these ivories in connection with an earlier Cologne group of which 252-1867 (the Crucifixion) is an example; the lines of dots in the folds of the draperies are a characteristic feature of the later group; it may be noted that they are also found on 216-1866 and 1-1872. See also K.F.M., I. Vöge, 53, 54. There is evidence that from a very early period ivory and bone carvings were coloured and gilded; a process of staining by means of an alkaline solution of madder (rubrica), in which the objects were immersed, is described by Theophilus (*De Diversis Artibus*, Ed. Hendrie, 1847, III, chap. XVIII), who may perhaps be identified with the Benedictine monk, Rogerus of Helmarshausen, who worked in metal in the beginning of the twelfth century. These panels seem to have been treated by a rather different process, the colour having apparently been applied only to the carved surface of the ivory.

THE ADORATION OF THE MAGI. The Virgin is seated to the left under a portico supported on three columns; the Child on her knee holds out His arms to the three Kings, who approach from the right bearing their gifts; they are crowned and wear short tunics and mantles. In the foreground are the walls of a city. The surrounding border is of foliage scrolls each enclosing a large leaf. Relief in walrus ivory, made up of slices of tusk fastened together, with traces of purple colour. Rhenish (Cologne); twelfth century.

145-1866

H. 8½ in., W. 7¾ in. (21 cm. × 20 cm.). A small piece of the border in the lower left-hand corner has been renewed. The ivory has been mounted on a wooden backing.

From the Webb Collection. Phot. 49470, 56328. PLATE LVI.

W. Maskell, p. 63. Westwood, No. 356, p. 160. Venturi, *Storia*, III, p. 374, fig. 302. Molinier, *Les Ivoires*, p. 171. Creutz, in *Zeitschrift für Christliche Kunst*, XXIII (1911), cols. 133 ff., fig. 3. Goldschmidt, III, 2. The relief is illustrated by Dr. H. Kehr in his exhaustive work, *Die heiligen drei Könige in Literature und Kunst* (1909), II, fig. 121, p. 119, and ascribed by him to the first half of the century.

A very similar border appears on a portable altar in the Cathedral at Namur, dated by Dr. Goldschmidt (II, 61) in the middle of the eleventh century and described as Belgian. For other points of resemblance, see the following number. See also No. 144-1866.

THE ASCENSION. In the centre Christ steps upwards in a mandorla holding in His left hand the Banner of the Resurrection; beneath His feet are rocks, and in front a half-length figure of the prophet Habakkuk holding a scroll with the name ABACUS. To the left and right are grouped the Virgin and eleven apostles; above, in the centre, is the Hand of God the Father blessing, and on either side an angel emerging from the clouds. The border is composed of anthemion ornament. Relief in walrus ivory made up of slices of tusk fastened together, with remains of red or purple colour. Rhenish (Cologne); twelfth century.

378-1871

H. 8½ in., W. 7¾ in. (21.5 cm. × 19.5 cm.).

From the Webb Collection. Phot. 3764, 56329. PLATE LVII.

W. Maskell, p. 137. Westwood, No. 317, p. 143. *Portfolio of Ivories*, Pt. XI. *Christian Antiquities and Archaeology*, ed. N. Prokhorov (Russian), 1864-5, Pl., p. 90. Venturi, *Storia*, III, p. 374, fig. 360. Creutz, in *Zeitschrift für Christliche Kunst*, XXIII (1910), cols. 134 ff., fig. 4. Goldschmidt, III, 5.

It is perhaps worth noting that the ground is similarly treated, in the form of stones with engraved plants, in the portable altar mentioned in connection with the preceding number. See also No. 144-1866.

THE ASCENSION. A similar composition to 378-1871 with slight differences in the poses and arrangement of the figures; the scroll held by the prophet is inscribed ELEVATUS EST SOL and above his head is his name ABACUC. There is no border. Relief in walrus ivory made up of slices of tusk fastened together; there are very slight traces of colour. Rhenish (Cologne); twelfth century. 258-1867

H. 5½ in., W. 4¼ in. (14.5 cm. × 11 cm.).

From the Webb Collection. Phot. 49472. PLATE I.X.

W. Maskell, p. 102. Goldschmidt, III, 5.

The series of carvings to which this ivory belongs seems to have been copied from another series of larger and finer reliefs, three of which are in this Museum (144-1866, 145-1866, 378-1871). Other reliefs belonging to this smaller series are in the Kunstgewerbe Museum at Cologne (the Nativity, the Maries at the Sepulchre and the Crucifixion); and at Berlin (the Annunciation and Pentecost). Dr. Goldschmidt dates this series, like the larger one, in the second half of the twelfth century. See notes to No. 144-1866, p. 76. It is possible that similar ivory reliefs may have formed part of one of the large shrines produced at this period, though no example of such a shrine, on a large enough scale, with ivory reliefs has survived.

THE ASCENSION. Christ is represented standing on clouds holding the Banner of the Resurrection, surrounded by stars and the Sun and Moon; below is a group of disciples, the figures on a smaller scale, flanked by two angels. Relief in walrus ivory set in the cover of a probably contemporary manuscript. Rhenish (Cologne); second half of the twelfth century. 259-1867

H. 4¾ in., W. 2½ in. (12 cm. × 6.5 cm.). The whole relief has apparently been cut down. The head of the angel on the left has been replaced by a modern copy, now removed, and portions are broken away at the top and bottom.

From the Webb Collection. Phot. 9075. PLATE I.X.

W. Maskell, p. 103. Goldschmidt, III, 49.

Dr. Goldschmidt has suggested that this is one of the missing reliefs, now replaced by modern substitutes, from the Eltenberg reliquary (see No. M 7650-1861), but, though the style is closely similar, the form of the relief precludes this theory; it seems, however, probable that it may have come from a similar shrine.

IVORIES forming part of the decoration of a reliquary in copper and bronze-gilt, enriched with champlevé enamels; known as the Eltenberg Reliquary (in the Department of Metalwork). The reliquary is in the form of a church planned as a Greek cross surmounted by a dome.

On the ends of the four arms are reliefs in walrus ivory: the Crucifixion, the Maries at the Sepulchre, the Journey of the Magi, and the Virgin and Child with St. Joseph (the last two modern substitutions in elephant ivory). In niches between the arms are sixteen figures of prophets (three, Zachariah, Balaam, and Malachi, being modern) and round the drum of the dome twelve seated figures of Christ and the apostles. Rhenish (probably Cologne); last half of the twelfth century. 7650-1861

The four panels, H. $4\frac{3}{8}$ in.— $4\frac{7}{8}$ in. (12 cm.—12.5 cm.).

The Prophets, H. $4\frac{5}{8}$ in.—5 in. (12.5 cm.—13 cm.).

The Apostles, H. $3\frac{3}{8}$ in.— $3\frac{7}{8}$ in. (9.5 cm.—10 cm.).

Acquired from the Solitkoff Collection. (Sale, 1861, No. 132). Formerly in the Benedictine Nunnery of Eltenberg (now Hoch-Elten) on the Lower Rhine. Phot. 13186, 22396, 33836, 33888, 57451. PLATES LVIII, LIX.

Annales Archéologiques, XIX (1859), p. 13, XXV (1865). Labarte, *Histoire des Arts Industriels*, I, p. 230, Pls. XLIII, CIX. W. Maskell, p. 32. W. A. Neumann, *Der Reliquien-schatz des Hauses Braunschweig-Lüneburg*, 1891, p. 181. v. Falke und Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, 1904, pp. 33 ff., Pl. XL. M. Creutz, *Kunstgeschichte der edlen Metalle*, 1909, p. 200, fig. 177. Creutz, *Zeitschrift für christl. Kunst*, XIII (1910), p. 137. W. Lange, *Die Darstellung der Kreuzigung Christi in der Niederrhein. Elfenbeinplastik des 11. und 12. Jahrhunderts*, 1912, pp. 85 ff. Eleventh Report of the Science and Art Department, 1864, p. 193 (for Dr. Bock's *Mémoire sur le Reliquaire dit 'Soltykoff'*).

P. Clemens, *Die Kunstdenkmäler der Rheinprovinz*, II (Kreis Rees), 1892, p. 73. Goldschmidt, III, 48.

The seated figures round the drum carry scrolls bearing the inscription QVEM DIC(vn)T H(omin)ES E(ss)F F(iliu)m hominis) ALII IOH(ann)EM BAPTISTAM ALII HELIAM ALIO VERO HI(e)REMIAH AVT VNVM EX PROPHE'TIS VOS AVTEM Q(uem me esse dicitis) TV ES XP̄C FILI(us) D(e)I (vivi).

The standing figures of prophets in the lower niches are identified by inscriptions, mostly from the Vulgate version, as follows: CO(m)PV(t)RVER(un)'I' IVMENT'A IN (stercore suo) (Joel i, 17). ERO MORS TVA O M(ors) (Hosea xiii, 14). POST H(acc) IN TERRIS VISVS E(st) (Baruch iii, 38). ECCE VIRGO CONCIPIET (Isaiah vii, 14). PASTOR EGO SV(m) VELLIC(an)S M(ora). (Amos vii, 14).

Uninscribed (a beardless figure, ? Daniel).

EX JACOB STELLA PRODI(e)T (Balaam, in Numbers xxiv, 17) (Modern). TRANS-MIGRATIO I(e)R(vsa)L(em)O (Obadiah 20). MANE IVDICIV(m) SVVM D(abit) SOPH(onias) (Zephaniah iii, 5). TOLLE ANIMA(m) MEA(m) Q(vi)A MELIO(r) (Jonah iv, 3). PRINCIPES VESTRI IN MV(n)ERI(bvs) (Micah iii, 11). VOBIS TIMENTIB(us) D(e)v)M OR(ietvr) (Malachi iv, 2) (Modern). VIDI ROTA(m) IN MEDIO ROTÆ (Ezechiel i, 16). Q(vi) TETIGERIT VOS TANG(i)t' (Zachariah ii, 8) (Modern). C(um) IRAT(us) I'VERIS MI(sericordi)E MEMOR E(nis) (Tobit iii, 13). AGGEUS (Haggai).

The two modern reliefs, which were probably substituted while the reliquary was in the hands of the dealer Schmitz at Cologne, about 1855, are copied from the reliefs on a similar reliquary in the Welfenschatz, belonging to the Duke of Cumberland, at Vienna, which is of slightly earlier date. The style of the two remaining original reliefs is so closely similar to that of an ivory relief in this Museum with a representation of the Ascension (see 259-1867, p. 78) that Dr. Goldschmidt suggested that it was perhaps one of the missing reliefs, but the dimensions do not correspond, and there seems to be no reason to suppose that this subject was included in the original series. The enamels are by Frederick, monk of the Abbey of St. Pantaleon, Cologne.

Dr. v. Falke (*op cit.*) ascribes the reliquary to about 1170 and suggests that the carvings emanated from the same Abbey, but Dr. Goldschmidt, comparing the reliquary with others at Brussels and Darmstadt, considers that the carvings belong to quite the end of the century.

A KING VISITING ANOTHER KING. A king, with three attendants, rides from the left towards a low building in which, lying on a bed, is another king, who raises himself up as if to greet his visitor; behind him are three more attendants. Relief in morse ivory, with traces of colour. German; twelfth century. 275-1867

H. 2 in., L. 4½ in. (5 cm. × 12 cm.).

Phot. 49478. PLATE LXII.

W. Maskell, p. 111. Westwood, No. 341, p. 154. Goldschmidt, III, 105.

Dr. Goldschmidt suggests that the relief may have formed part of the decoration of a stool similar to that at Salzburg (Goldschmidt, III, 123).

ST. PAUL, standing between two trees, wearing a loose robe and mantle, his right hand raised in benediction, his left gathering up a double scroll against his left side. Round the border is the inscription in capitals: 'PERNICIES. FIDEI. SAVLVVS. CEDENDO. FIDELES. INVIGILIA. . . . DEI. VERBA. SERENDO. DeI.' Relief in ivory, South German; beginning of the thirteenth century. 274-1867

H. 4½ in., W. 2½ in. (10.5 cm. × 6.5 cm.). A large hole is pierced at the top. Portions of the border are broken away at the lower corners.

From the Webb Collection. Phot. 33977. PLATE LXII.

W. Maskell, p. 111. Westwood, No. 287, p. 129. Goldschmidt, III, 118.

The portion of the inscription which is broken away should probably read *invigilat fidei*. Dr. Goldschmidt compares a relief (the centre of a comb) with the Flight into Egypt, in the Museo Nazionale at Florence, which he suggests may have been carved at Bamberg (III, 117, and text, p. 5). The resemblance is, however, hardly close enough to make such an ascription for this relief more than a very tentative possibility.

PANEL in walrus ivory. In the centre is a pillar-like stem from which spring curving branches forming two scrolls on each side; the central pair are filled with griffin-like animals, the outer pair with long-legged birds looking backwards. From the side of a box; holes for the hinges or mounts may be seen at the top and bottom. German (Rhenish?); twelfth century. A 1-1911

H. 1½ in., L. 5½ in. (4 cm. × 14 cm.). There are some small breakages round the pierced holes. Dark brownish colour.

Acquired in Prague. Phot. 34923. PLATE LXII.

Review of the Principal Acquisitions, 1911, p. 7, fig. 1. Goldschmidt, III, 152 (given in error as being in the Metropolitan Museum at New York).

The motive of animals and birds in foliage scrolls is very common in the Romanesque period throughout Europe and is derived from the East. The box must originally have been similar in form to examples at Stockholm and Copenhagen illustrated by Dr. Goldschmidt (III, 144, 145).

BASE (possibly for a cross or flabellum?); a truncated pyramid in walrus ivory, carved in relief with grotesque animals in sunk panels, separated by beaded lines. Round the base is a border of quatrefoils. Probably Northern German; twelfth century.

12-18'

H. $1\frac{1}{4}$ in., $2\frac{1}{2}$ in. square (3 cm. \times 6.5 cm.).

Acquired from the Collection of the Bishop of Hildesheim. Phot. 56322. PLATE LXII.

Goldschmidt, IV, 1926, No. 51.

Animals and quatrefoils similarly treated appear on a reliquary in the Museum at Brussels, described by Dr. Goldschmidt as Rhenish work of the end of the twelfth century (III, No. 5) but both the grotesques and the border patterns are favourite motives at the period.

DRAUGHTSMAN in walrus ivory. Hercules and the Hydra? A man armed with a sword and shield attacks a serpent which winds itself in and out of the branches of a tree. The border of quatrefoils and billets. Perhaps Rhenish; second half of the twelfth century.

374-18'

Diam. $2\frac{1}{2}$ in. (6.5 cm.). The border chipped and broken in places.

From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 374). Ph 30598, 37959. PLATE LXIII.

W. Maskell, p. 136. Lacroix et Seré, *Les Arts au Moyen Age*, 1851, Pl. at end of chapter Sculpture. Goldschmidt, III, 180.

This draughtsman is very similar in style to a draughtsman at Compiègne (Hercules and Geryon and to two others in the Carrand Collection in the Museo Nazionale at Florence; Hercules and the centaurs and a man holding out another man to be eaten by four animals (the man-eater horses of Diomedes?), all illustrated by Dr. Goldschmidt (III, 184, 181, 182) and ascribed him to Cologne (text, III, p. 9). For three pieces of another very similar, but slightly larger, with the story of Samson, see Goldschmidt, III, 177, 178, 179.

The motive of animals or figure subjects enclosed in medallions is probably of Oriental origin and occurs on textiles from a very early period. It is frequently found on stuffs from Egypt, both of the Græco-Roman and Coptic periods, and on the Mesopotamian and Byzantine textiles from whence it spread to Western Europe. Other sources are mosaic pavements, sculpture and illuminated manuscripts. The contemporary mosaic pavements, which themselves derive from earlier Roman and Hellenistic prototypes, show striking resemblances; the same motives are met with in Romanesque sculpture, as at Angoulême, Vézelay, and St. Gilles, to name only a few examples. The figure subjects are derived from classical and sacred literature as well as from mediæval romances and from the lives of the saints. The animals and monsters appear as a rule to be purely decorative and to have no symbolic meaning. For a discussion of sources and symbolism of the subjects, see Dalton, *Catalogue*, pp. 74 ff.

DRAUGHTSMAN in walrus ivory. A man and woman seated playing draughts or a similar game; behind are four spectators. The border of small raised circles. Second half of the twelfth century.

375-18'

Diam. $2\frac{3}{8}$ in. (6 cm.). The border chipped.

From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 375). Ph 30598, 37959. PLATE LXIII.

W. Maskell, p. 136. Goldschmidt, III, 207.

This draughtsman may be associated with a number of pieces in very deeply undercut relief called by Dr. Goldschmidt the St. Martin's group, after three pieces showing St. Martin with

the beggar (Goldschmidt, III, 209, 210, 216); he suggests (text, p. 9) that the group should be located in one of the numerous foundations connected with St. Martin in France or Belgium, possibly at Tournai. Other examples, perhaps by the same hand, are in the Hermitage, at Basle, and at Oxford (Goldschmidt, III, 206, 208, 209). The border of raised dots with a hole pierced in the centre is characteristic of the group; a piece in the British Museum (*Catalogue*, No. 168) still retains the pastes in the centres of the circles.

DRAUGHTSMAN in walrus ivory. A man riding upon a griffin, carrying a hawk on his left wrist. The border of conventional foliage. Second half of the twelfth century. 376-1871

Diam. $2\frac{1}{8}$ in. (5.5 cm.). The foot of the man broken away.
From the Webb Collection. Phot. 30598, 37959. PLATE LXIII.
W. Maskell, p. 136. Goldschmidt, III, 234.

A draughtsman in the Louvre, very similar in style, shows a man riding on a human headed fish; on another in the Musée de Cluny a man is riding on a cock. On the significance of these figures, which may illustrate a passage in the Psalms, see Dalton, *Catalogue*, No. 169. Dr. Goldschmidt considers that these three pieces belong to the same set and that two other draughtsmen at Florence and Schloss Wolfegg are by the same hand. He ascribes the group to Cologne about 1200 (III, text, p. 10).

DRAUGHTSMAN in walrus ivory. A dragon biting at the end of a staff. The border of palmette ornament. There are traces of light blue, green and red colour. German; twelfth century. 377-1871

Diam. $2\frac{1}{2}$ in. (6.5 cm.). The border is chipped and a large portion at the lower right-hand side is broken away; the ivory has apparently been in the fire.
From the Webb Collection. Phot. 30598, 37959. PLATE LXIII.
W. Maskell, p. 137. Goldschmidt, III, 249.

There are a number of draughtsmen in the British Museum with more or less conventionalized animals and monsters; for the symbolism of these creatures, see Dalton, *Catalogue*, p. 75. Dr. Goldschmidt compares this piece with others at Petrograd and Munich (III, 248, 251). A draughtsman found at Rouen, now in the Archæological Museum, has a similar border and in the centre a contorted half-human figure. Another, recently acquired by the Hamburg Museum, has a human-headed dragon surrounded by a similar border. (*Justus Brinckmann Gesellschaft, Bericht*, 1924-25, p. 28.)

FRENCH

CHRIST IN MAJESTY, seated on a cushion, resting on a circle within a vesica. In His right hand are a key and a short staff with a triangular head enclosing a cross; in His left is a flaming censer; a book rests on His knees, and below His feet is a small circle of openwork which probably covered a relic. In the four corners are the Symbols of the Evangelists. Relief in ivory. Perhaps Northern French; beginning of the twelfth century.

H. $5\frac{3}{8}$ in., W. $3\frac{3}{8}$ in. (14.5 cm. \times 8.5 cm.). 2-1872
Previously in the Essingh Collection at Cologne (Sale, Cologne, 1865, No. 855) and in the Webb Collection. Phot. 33915. PLATE LIV.

W. Maskell, p. 142. Graeven, I, 63. Goldschmidt, II, 170. This relief is rather different in style from the numerous versions of the subject on Carolingian ivories, but the composition shows some similarity to that of a relief at Münster (Goldschmidt, II, 171). Dr. Goldschmidt, while ascribing it to a Northern French or Belgian origin, remarks on the analogy of style with that of Anglo-Saxon representations; and it is not impossible that the ivory is English. On the symbolism of the globe and mandorla and also of the attributes held by Christ, see Dalton, *Catalogue*, pp. 54, 55.

PORTION OF A HANDLE. Probably part of a flabellum (liturgical fan) or perhaps of a cantor's staff. Divided into a number of compartments containing birds, animals, monsters and semi-human figures. Probably French; twelfth century. 373-1871

H. 6 in., Diam. $\frac{3}{4}$ in. (15.5 cm. \times 1.9 cm.).

From the Webb Collection. Phot. 30598, 37728, 37729, 37730. PLATE LXI. Fig. 20.

W. Maskell, p. 123. A. Maskell, *Ivories*, Pl. XL, p. 185. Goldschmidt, IV (1926), No. 65.

This example may be compared with another closely similar in style in the British Museum (Dalton, *Catalogue*, No. 76), tentatively described as Southern French, twelfth century, also with examples in the Kaiser Friedrich Museum at Berlin (K.F.M., I, Vöge, No. 75; Volbach, *Catalogue*, 614, p. 30) and in the Louvre (Molinier, *Gazette des Beaux-Arts*, VI (1898), pp. 487, 491).

These ivory handles have usually been associated with the liturgical fan, or *flabellum*, one of which, with an ivory handle, is mentioned among the gifts of Bishop Hanno de Heth to his cathedral church of Rochester in 1346 (Thorpe, *Registrum Roffense*, 1759, p. 554); but they might equally have served as handles for holy water sprinklers. An '*aspersorium de ebore*' is mentioned in an inventory of St. Paul's Cathedral taken in 1295 (Dugdale, *History of St. Paul's Cathedral*, ed. 1818, p. 311). For the liturgical use of the flabellum, see C. de Linas, *Revue de l'Art Chrétien*, 1883, pp. 379, 477 ff. Smith, *Dictionary of Christian Antiquities*, s.v. Flabellum. Leclercq, in Cabrol, s.v. Flabellum, cols. 1610 ff. The style is rather similar to that of the tau-cross 215-1865, which Dr. Goldschmidt includes with this handle in a group of carvings which he describes as French or English, about 1200. Representations of fabulous creatures were very popular in the Middle Ages: they seem to have been derived in part from the imaginary descriptions by classical writers of the inhabitants of the less-known regions of Asia and Africa; and when mingled, as here, with the familiar animals, they formed a repertory of natural history, imaginary and real. On a pillar at Souvigny the names of the various monsters represented are given (Allier, *Album de l'Ancien Bourbonnais*, 1833, Pl.). In addition a large number of fantastic monsters were derived from the Oriental stuffs which must have existed in profusion at this period in the church treasures of Europe.



FIG. 20

HEAD OF A TAU-CROSS in walrus (morse) ivory. Carved on three sides with the Signs of the Zodiac and various birds and animals re-

presented in lozenge-shaped compartments separated by bands of beaded ornament inlaid with coloured pastes; the eyes similarly inlaid, larger stones from the intersections of the bands now missing. On the underside are two ecclesiastics, the one holding a pastoral staff and a book, the other a tau-cross. Probably French; twelfth century. 215-1865

H. about 1½ in., L. 5 in. (5 cm. × 13 cm.). The hollowed ends probably contained relics and may have been closed with crystals. The ivory is considerably broken at one end.

From the Webb Collection. Formerly in the Soldikoff Collection (Sale, 1861, No. 208). Phot. 36093, 36094, 36101, 36102. PLATE LXIV.

W. Maskell, pp. 47 and LXXV. *Portfolio of Ivories*, Pt. XIII. Barrault et Martin, *Le Baton Pastoral*, 1856, pp. 37 ff. Molinier, *Les Ivoires*, p. 163. A. Maskell, *Ivories*, Pl. XLI, p. 199. Sir Hercules Read has ascribed the tau to the eleventh century. (*Archæologia*, LVIII (1903), p. 411). Goldschmidt, IV (1926), No. 63.

The knop of a pastoral staff formerly in the Collection of M. Lippens at Ghent is very closely similar in style (R. de Fleury, *La Messe*, VIII, Pl. DCL). The ivory handle, perhaps part of a flabellum, No. 373-1871, belongs to the same group.

Representations of the Signs of the Zodiac were very popular in the Middle Ages, their number, twelve, being associated with the twelve tribes of Judah and with the apostles. An illuminated Zodiacal circle in an eighth-century Irish manuscript of *De Natura Rerum* of St. Isidore (Keller, *Mittheilungen der Antiquarischen Gesellschaft*, Zurich, VII (1850-52), Pl. XII) shows the names of the tribes and of the apostles written against the Zodiacal Signs. This association would account for their subsequent appearance in the decoration of churches. For the use of the Zodiac, see J. Fowler, *Archæologia*, XLIV (1873), pp. 137 ff. M. Stokes, *Archæological Journal*, LVII, (1900), pp. 270 ff.

ENGLISH

COMB in bone with a single row of teeth, the top arched and terminating in recurved dragon heads. On each side are pierced bone plates incised with circles and fastened together with copper pins. Anglo-Saxon; probably ninth or tenth century. 809-1877

L. 2½ in. (6.5 cm.).

Found in 1876 during the excavations made for the Metropolitan Railway extension to Aldgate. G. Baldwin Brown, *The Arts in Early England*, IV, 1915, Pl. LXXXVII, p. 391. There are a number of rather similar examples in the British Museum (*Guide to the Anglo-Saxon Antiquities*, p. 22) and in the Guildhall Museum. See also F. Winter, *Die Kämme aller Zeiten*.

THE CRUCIFIXION. The cross is placed on a rectangular ground; below, Longinus and Stephaton, both nimbed, stand holding the lance and sponge; above the arms of the cross are two angels bearing wreaths. Above the head of Christ, who wears a loin cloth to the knees, is the Hand of God (*Dextera Dei*). The eyes were formerly inlaid with jet beads, one of which remains in the left eye of Longinus. Relief in morse ivory. English; eleventh century. A 80-1923

H. $3\frac{1}{4}$ in., W. $2\frac{1}{4}$ in. (8 cm. \times 6.5 cm.).

Acquired in London. Phot. 52605. PLATE LXV.

Review of the Principal Acquisitions, 1923, fig. 1, p. 1. Goldschmidt, IV, 1926, No. 55.

The upper corners and the head of Stephanon have been damaged and the whole surface is considerably rubbed. The nineteen holes pierced in the corners and in the background of the cross seem to indicate that the ivory has been attached to a book-cover or a reliquary; a larger hole pierced diagonally at the top suggests that at some time it may have been used as a pectoral cross. The use of gems, semi-precious stones and pastes for eyes is fairly common on ivories of the latter part of the tenth and during the eleventh and twelfth centuries, and there are a few instances as early as the ninth century (cf. the *Antiquaries' Journal*, IV (1924), pp. 210-11).

The representation of the Crucifixion with Longinus and Stephanon alone, without the Virgin and St. John, is not common on ivories of the tenth or twelfth centuries; and in the few instances where it occurs it is usually accompanied by the Sun and Moon; the composition as on this relief is characteristic of the representations in Celtic art (cf. J. Romilly Allen, *Early Christian Symbolism*, 1887, frontispiece and pp. 144 ff.). A probably unique feature is that the nimbi are given to Longinus and Stephanon.

A relief of Christ in Majesty found at Elmham in Norfolk, now in the Archaeological Museum at Cambridge, shows a certain analogy of style. A small pectoral cross in the British Museum (Dalton, *Catalogue*, 35) may also be compared. For other comparisons, see M. H. Longhurst, *English Ivories*, 1926, pp. 6, 70, pl. 15, and the *Burlington Magazine*, XLVI (1925), p. 93.

OVAL RELIQUARY OR PECTORAL CROSS in morse ivory. Christ hangs on the cross with the Hand of God (*Dextera Dei*) issuing from a cloud above His head; the space between the splayed arms of the cross has been partly pierced and partly filled by the symbols of the Evangelists. At the back is a hollow cross-shaped receptacle for a relic. The raised rim of the cross is pierced with thirteen holes. Probably English; eleventh century.

A 10-1921

H. $3\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. (9 cm. \times 5.5 cm.).

The surface of the ivory, which is of a warm yellow tone, is considerably worn. Purchased under the bequest of the late Francis Reubell Bryan from a private collection in the West of England. Phot. 51044, 51045. PLATE LXV and fig. 21. *Review of the Principal Acquisitions*, 1921, fig. 7, p. 8. *The Bryan Bequest*, 1925, No. XVI. *Burlington Magazine*, XLVI (1925), pp. 93-94.

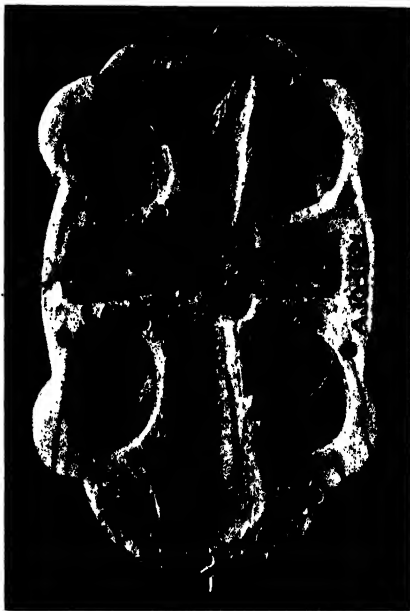


FIG. 21

Dr. Goldschmidt describes the cross as English and ascribes it to the twelfth century (IV, 1926, No. 54).

The pectoral cross was commonly worn by bishops and abbots in the mediæval period, though its use was not confined to them and it did not apparently become a necessary part of their pontifical habit until about the seventeenth century (See J. Wickham Legg, *Church Ornaments and their Civil Antecedents*, 1917, pp. 80 ff.). Pectoral crosses, though frequently found in metal, are rare in bone or ivory, and no other example of quite this type is known; the pierced holes on the rim were probably intended for pegs to fasten on a metal or ivory back.

There are two smaller and plainer crosses: the one in bone was found at Lewes in Sussex and is now in the British Museum; it is described by Mr. Dalton (*Catalogue*, No. 35) as English, though Dr. Goldschmidt (II, 69) ascribes it to the district of the Lower Rhine. The second, in morse ivory, was found at Herlufsholm in Denmark and is now in the National Museum at Copenhagen; this ivory is described by Dr. Goldschmidt as English (II, 70), though it shows considerable resemblance to a silver cross of Scandinavian origin in the Museum at Stockholm. Neither of these has the symbols; for these the nearest parallel is a relief at the British Museum in the binding of a MS. associated with the Lower Rhine (Dalton, *Catalogue*, 56); this has the crucifix similarly combined with the four symbols and the Hand of God above; this relief, however, bears little resemblance in style to the pectoral cross. The Lewes crucifix has a raised rim to the splayed arms of the cross and is pierced with holes for attachment to a back plate; the Herlufsholm example is similar in form and is hollowed out at the back for a relic.

While there is perhaps nothing peculiarly English about the style of this pectoral cross (which is said to have been bought by its former owner in Gloucester about the middle of the nineteenth century), it does not appear to be very closely related to any definite group of Continental origin. For other comparisons, see M. H. Longhurst, *English Ivories*, 1926, pp. 7, 73, Pl. 16.

FIGURE OF CHRIST in walrus ivory mounted on a cross of wood covered with gold, decorated with filigree work and cloisonné enamels, in the Department of Metalwork. The head leans towards the right shoulder and the hair falls in long ropes on the shoulders. The loin cloth is elaborately pleated and knotted through the folded girdle. The feet are unnailed and rest on a *suppedaneum* which, like the nimbus, is of plain ivory. Probably English; eleventh century.

7943-1862

H. (of the ivory) 4 in. (12.4 cm.).

From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 94). Phot. 36105, 16908. PLATE LXI.

W. Maskell, p. 34. *Burlington Magazine*, XLVII (1925), pp. 328 ff. M. H. Longhurst, *English Ivories*, 1926, pp. 9, 74, frontispiece.

This cross was formerly described as Rhenish-Byzantine, but, as has been pointed out recently (*Burlington Magazine*, XLVII (1925), pp. 328 ff.), the ivory figure bears so close a resemblance to English outline drawings of the period, and especially to a fine drawing, belonging to the Winchester school, in the British Museum (Harley, 2904, f. 3b) that it seems far more likely that it is of English workmanship. The tightly pleated folds of the drapery are characteristic of Anglo-Saxon work and the sensitive modelling of the torso is unlike that of Carolingian crucifix figures. At the same time the enamels and the goldsmith's work are probably of German origin, but the combination does not seem unlikely at a time when the relations between the two countries were very close. The reputation of Anglo-Saxon art on the Continent stood very high at this period, and it is not unreasonable to suppose that the ivory was imported from this country and mounted

in Germany. Dr. Goldschmidt goes so far as to suggest that the cross as well as the ivory is English (IV, 1926, No. 3), and that both should be ascribed to the end of the tenth century.

HEAD OF A PASTORAL STAFF. Scenes from the Nativity and Passion. At the base of the crook are the Virgin with the Child and the angel appearing to the shepherds; above, the Virgin and Child again with St. Joseph. On the top of the crook are the three Marias and the Virgin reaching out her arms towards the figure of the dead Christ, while St. John, below, stretches up to support the body. At the end of the volute are the Nativity and an angel supporting the Agnus Dei. English; eleventh century.

H. $4\frac{1}{4}$ in., W. $4\frac{1}{4}$ in. (12 cm. \times 11 cm.).

218-1865

From the Webb Collection. Phot. 3772, 36095-36098. PLATE LXVI.

W. Maskell, p. 49. *Portfolio of Ivories*, Pt. XII. W. W. Watts, *Catalogue of Pastoral Staves*, 1924, No. 16. M. H. Longhurst, *English Ivories*, 1926, pp. 18, 80, Pls. 2, 22.

This crozier head is perhaps the finest example of English ivory carving of the period. The style is rather different from that of the ivories of the earlier part of the eleventh century, which are usually associated with Winchester; the closely clinging draperies and the facial types suggest the twelfth rather than the eleventh century, but the Psalter in the British Museum (Arundel, 60), written at Winchester about 1060, shows somewhat similar characteristics, and perhaps a date soon after the middle of the century is most probable for the ivory. The group of the three women on the top of the crook has usually been called the Marias lamenting, but the plausible suggestion has recently been made by Mr. Mitchell that it represents the Holy Women waking to visit the sepulchre (*Burlington Magazine*, XLII (1923), pp. 162 ff.). Dr. Goldschmidt (IV, 1926, No. 32) ascribes the carving to the twelfth century.

The carving is one of the exceedingly rare examples of the use of elephant tusk in this country before the Gothic period.

THE ADORATION OF THE MAGI. The Virgin, crowned, is seated beneath a round arch from which hangs a short curtain which is looped round columns at the sides; she holds a flower in her right hand and with her left supports the Child, who is seated on her left knee, his right hand raised in benediction and holding a book in his left. To the left the three Kings, crowned and carrying long staves, stand offering gifts. At the feet of the Virgin are foliage scrolls and a small palm-tree (?). On the roof of the rather fantastic building above the Virgin's head are figures of a man blowing a horn (now broken away) and an owl. In a panel at the bottom is a centaur with a bow and arrows and two lions fighting with a bear and a boar. The elaborately pleated robes are decorated with lines of dots and edged with foliate and geometrical designs. On the back, near the lower right-hand corner, are three concentric inscribed circles. Relief in whale's bone tapering towards the top. English; eleventh or twelfth century.

142-1866

H. $14\frac{1}{4}$ in., Greatest Width, $6\frac{1}{4}$ in. (36.5 cm. \times 16 cm.).

From the Webb Collection. Formerly in the Soltikoff Collection (Sale, 1861, No. 17). Phot. 35634, 30432. PLATE LXVII.

W. Maskell, p. 59. Westwood, No. 303, p. 137. *Portfolio of Ivories*, Pt. VIII. Labarte, *Histoire des Arts Industriels*, 1864, Album, I, Pl. XV. Armstrong, *Art in Great Britain*, 1909, p. 140, fig., p. XIII. A. Maskell, *Ivories*, Pl. XXII. A. Maskell, *Gazette des Beaux-Arts*, 1909, fig., p. 401. In Michel, *Histoire de l'Art*, I, p. ii, p. 880. Prior and Gardner, *Medieval Figure Sculpture*, fig. 124, p. 141. Kehrér, *Die Heiligen drei Könige*, 1909, II, p. 119, fig. 126. H. W. C. Davis, *Medieval England*, 1924, fig. 309, p. 491.

Various suggestions have been made as to the origin and dating of this beautiful relief. Messrs. Prior and Gardner make a not very convincing comparison (*op. cit.*, p. 141) with two stone reliefs in the Cathedral at Chichester, which, with the bone relief, they assign to a date about 1000. Mr. A. Maskell (*Gazette des Beaux-Arts*, *l.c.*) suggests that the relief is of Irish origin, though perhaps made abroad. Dr. Kehrér (*op. cit.*, p. 121) ascribes it to Northern France or Belgium and compares the sculpture of Burgundy. Dr. Goldschmidt (II, p. 12) mentions the carving, to which he assigns a Northern French origin, in connection with No. 151-1866 (the Crucifixion) in this Museum, and with several allied ivories, all of which he illustrates, and which he associates with the Lower Rhine and Belgium. These reliefs show similar foliage scrolls beneath the feet of the figures. Dr. Goldschmidt has also recently illustrated the relief (IV, 1926, No. 14), dating it 1100 and describing it as Northern French or Belgian from a comparison with a MS. in the Royal Library at Brussels (II, 175).

The closest analogy is, however, with an ivory relief of the Virgin and Child in the Louvre; the Virgin wears the same close-fitting headdress under a flat jewelled crown and holds the same lily; the hands are very similarly treated and the robes have the same overlapping folds; though the two carvings may not be by the same hand, they are certainly the product of the same school. These two reliefs have no very close parallels either in manuscripts or stone sculpture. In general style the Adoration shows a certain resemblance to some English manuscripts of the first half of the twelfth century, such as the Life of St. Edmund belonging to Sir George Holford and a Winchester Psalter in the British Museum (Cotton, M.S. Nero, C. IV). Again, the majestic figure of the Virgin has the same awe-inspiring quality as the great figures of the stooping Christ on the rather earlier outline drawing of the Harrowing of Hell in an English Psalter at the British Museum (Cotton, M.S. Tiberius, C. VI). The stone reliefs in the cloister of the Abbey of Silos (Castile) also seem to have some relationship (see casts in this Museum); this Southern influence appears, perhaps, most clearly in the exotic vegetation at the foot of the ivory. Mr. Dalton has recently suggested that the relief shows a like inspiration to that which produced the art of Moissac and Vézelay (*East Christian Art*, 1925, p. 64). The date at the beginning of the eleventh century frequently suggested seems too early and the relief appears to belong to a period subsequent to the Norman Conquest, probably at the end of the eleventh or the beginning of the twelfth century. For other comparisons, see M. H. Longhurst, *English Ivories*, 1926, pp. 23, 83, Pl. 24. Mr. Pyecraft, of the Natural History Museum, has identified the bone as the radius of the Rorqual, or Finner, whale.

HEAD OF A TAU-CROSS in morse ivory. On the one side, within a circle supported by two flying figures, is the Agnus Dei holding a cross in a jewelled circle; on the other side is a seraph, represented as a man with folded wings in an oval decorated with pearls, flanked on either side by a winged griffin. English; probably early twelfth century. A 1-1914

H. 1 $\frac{3}{4}$ in., L. 5 $\frac{3}{8}$ in. (5 cm. \times 13.5 cm.). The ivory is darkened to a deep brown colour. The ends of the volutes, which probably terminated in dragon heads, are broken away. There is a hole bored in the centre near the base and three on each side near the breaks in the volutes.

Dug up in 1893 in Water Lane in the City. Acquired in London. Phot. 37737-37740. PLATES LXVIII, LXIX.

Review of the Principal Acquisitions, 1914, Pl. 6, p. 11. W. W. Watts, *Catalogue of Pastoral Staves*, 1924, No. 18, Pl. 6. On tau-crosses in general, see Smith, *Dictionary of Christian Antiquities*, s.v. Pastoral staff. C. H. Read, *Archæologia*, LVIII (1903), pp. 409 ff. Cahier et Martin, *Mélanges d'Archéologie*, IV, 1856, pp. 161 ff. Goldschmidt, IV, 1926, No. 9.

For an example of a bishop carrying a tau-cross, see the carving on the underside of the tau No. 215-1865. The Lamb is frequently represented in a circle supported by winged angels: for instance, on a comb in the Treasury of the Cathedral at Prague, probably German work of the eleventh or twelfth century (Goldschmidt, III, 155a), but these wingless figures are unusual. The seraph in the central medallion on the other side is also a very strange figure, especially as he is not nimbed and is apparently represented with a moustache. A few Anglo-Saxon stone crosses have a rather similar representation; an example at Eyam in Derbyshire has on the one face an angel at the end of each arm and another in a medallion in the centre. (G. Le Blanc Smith, *The Reliquary*, 1904, p. 200.) For other comparisons, see M. H. Longhurst, *English Ivories*, pp. 11, 87, Pl. 27.

HEAD OF A TAU-CROSS in walrus ivory. On the one side two figures of men amongst interlaced foliage scrolls; on the other, two winged griffins among similar foliage. Probably English; twelfth century. 372-1871

H. 1½ in., L. 5½ in. (4.5 cm. × 14.5 cm.). The applied portions in the centre, the knop at the top and the ends are missing, and the whole outer edge seems to have been cut down, possibly for a metal mount.

From the Webb Collection. Phot. 3806, 36101, 36102. PLATES LXVIII, LXIX.

W. Maskell, p. 135. *Portfolio of Ivories*, Pt. XIII. Sir H. Read, *Archæologia*, LVIII (1903), p. 408. A. Maskell, *Ivories*, Pl. XLI, p. 199. Goldschmidt, IV, 1926, No. 33.

The ends of the cross with the two figures are illustrated in Willemin, *Monuments Français Induits*, I, 1806, Pl. 41, as being then in the Collection of Mgr. de Clermont au Mans.

The cross is illustrated and discussed in the *Antiquaries' Journal* (II (1922), pp. 1 ff.) by Mr. Dalton in connection with an ivory fragment, identical in style, found at St. Albans, now in the British Museum (see cast at side of the case). Mr. Dalton admits the possibility of a local origin for the fragment, but, at the same time, suggests that it may have been carved in the South of France. Mr. Mitchell (*Burlington Magazine*, XLI (1922), pp. 176 ff.) compares manuscripts illuminated at Durham at the end of the eleventh century. An origin at St. Albans, or possibly Durham, while it cannot be proved, seems to fit in best with such evidence as is available (see M. H. Longhurst, *English Ivories*, 1926, pp. 27, 88, Pl. 28).

HEAD OF A TAU-CROSS. Two divergent volutes springing from a medallion; in the central medallion on the one side is the Virgin and Child; in the volutes on either side a man seized in the jaws of a serpent; on the other side is a half-length figure of Christ blessing; in the volute to the right a man in the jaws of a serpent; in that to the left St. Michael subduing the dragon. The volutes are covered with foliage scrolls and bead-and-reel ornament. Walrus ivory. English; twelfth century. 371-1871

H. 2½ in., L. 6½ in. (5.5 cm. × 16.5 cm.).

From the Webb Collection. Formerly in the Collections of M. Piot and of Baron de Crassier (Liège). Phot. 46242, 46243, 36099, 36100. PLATES LXVIII, LXIX.

W. Maskell, p. 134. *Portfolio of Ivories*, Pt. XIII. Molinier, *Les Ivoires*, p. 173. A. Maskell, *Ivories*, Pl. XLI. Schaeckens, *Trésors de l'Art Ancien en Belgique*, 1846, Pl. 8. E. Piot, *Le Cabinet de l'Amateur*, 1863, pp. 12, 13. A. W. Franks, *Proceedings*, II (1864), p. 367. Dr. Lee, in *Archæologia*, LI (1888), p. 356. M. H. Longhurst, *English Ivories*, 1926, pp. 28, 89, Pl. 29. Goldschmidt, IV, 1926, No. 12.

According to an old ascription the ivory was formerly in the Cathedral at Liège, but the Treasury of the Cathedral was not apparently sold until 1794-5, and in 1715, if not before, the tau-head was already in the Collection of the Baron de Crassier at Liège who, according to Piot, was at that date in communication with De Montfaucon concerning it. (See also Rohault de Fleury, *La Messe*, VIII, p. 93.) Sir Hercules Read has suggested that the ivory is Rhenish work of the eleventh century (*Archæologia*, LVIII (1903), p. 412). A very similar tau-head in the Basilewsky Collection in the Hermitage (Darcel, *La Collection Basilewsky*, 1873, No. 86) is apparently a recent copy of this ivory. The centre of a tau-head in the British Museum (Dalton, *Catalogue*, 71), though of rather more minute workmanship, is so closely similar in style as to suggest that both ivories are by the same hand. A bronze-gilt censer-top in the British Museum also shows many points of resemblance; it is English work of the twelfth century or rather earlier (*Guide to the Mediæval Antiquities*, 1924, p. 36, fig. 23).

OVAL BOX in morse ivory, the mounts and lid missing. On the sides are scenes from the life of an unidentified Benedictine (?) saint, apparently connected with the loss, or theft, of a chalice. English (?); twelfth century.

268-1867

H. 2½ in., L. 2½ in. (6·5 cm. × 6 cm.). The ivory is a good deal worn and a small piece of the upper rim is broken away.

From the Webb Collection. Phot. 13979-13980, 36089-36092, 30596. PLATE LXX.

W. Maskell, p. 108. Westwood, No. 338, p. 153. *Portfolio of Ivories*, Pt. VII. M. H. Longhurst, *English Ivories*, 1926, pp. 31, 94, Pl. 34. Goldschmidt, IV (1926), No. 73.

The figures are very English in character, but the shell pattern, though frequent on the Continent, is unusual in this country. The style is, however, so different from that of any of the recognized groups of Carolingian or Ottonian ivories that the ivory may well be English.

In spite of repeated efforts it has not been possible to identify the story represented on this box.

OVAL BOX in walrus ivory with silver mounting. On the one side are two centaurs with drawn bows shooting backwards; on the other, two men mounted on lions, holding whips and bending backwards towards each other. At each end is a flowering tree; on the lid, foliage sprays in four compartments. English; twelfth century. The silver mounts are modern.

208-1874

H. 3 in., L. 2½ in. W. 1½ in. (7·5 cm. × 6·5 cm. × 3·5 cm.).

From the Webb Collection. Formerly in the Collection of M. Le Carpentier (Salc, Paris, 1866, No. 193). Phot. 13979, 13980, 36087, 36088. PLATE LXV.

Exhibited at the Paris Exhibition in 1865 (Darcel, *Gazette des Beaux-Arts*, XIX (1865), p. 293). *Portfolio of Ivories*, Pt. VII. M. H. Longhurst, *English Ivories*, 1926, pp. 31, 93, Pl. 33. Goldschmidt, IV, 1926, No. 71.

A capital in the nave of the Church of Saulieu in Burgundy (*circa* 1120) shows a rather similar treatment of both centaur and foliage (illus. Kingsley Porter, *Romanesque Sculpture*, 1923, Pl. 57); another very close parallel in style, though it varies in composition, is found in one of the zodiac

signs of the calendar prefixed to the fine Bible in the Library of Corpus Christi College at Cambridge; this Bible was illuminated at Bury St. Edmunds in the twelfth century. The centaur is so frequently represented in early mediæval art that examples might be cited from the sculpture and illuminated manuscripts of almost every European country.

CASKET in bone. Decorated with foliage scrolls and plaited and geometrical ornament in low relief, with gilded copper mountings. Probably eleventh or twelfth century; the mounts of slightly later date. 2440-1856

H. $3\frac{3}{4}$ in., L. $6\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. (9.5 cm. \times 16 cm. \times 9.5 cm.).

Acquired in Paris through Mr. Webb. Phot. 33909, 51947, 4157. **PLATE LXXI.**

W. Maskell, p. 9.

The casket is not in its original condition, though the alterations are apparently of quite an early date; the bottom is an addition, and the engraved bone of which it is composed is perhaps earlier than the rest of the casket; there were also originally two hinges instead of three. While the mounts probably date from the end of the twelfth or the beginning of the thirteenth century, the carving may well be a century or so earlier. It is almost impossible to date precisely or to locate scrolls of this indeterminate character, and the plait, though found at a very much earlier period, continued to a comparatively late date. Dr. Goldschmidt (IV, 1926, 16) has suggested an English origin for the casket and for the two following reliefs (IV, 1926, 15), and the plaitwork has a distinctly Anglo-Saxon character, but the possibility of a German origin cannot be excluded. See also the pierced reliefs No. 8461-1863.

TWO PIERCED RELIEFS in bone. In the centre of the one relief (A) is a circle containing a dragon; in the corners four other dragons, each in a segment of a circle connected with the central medallion by diagonals; the intervening spaces filled with large foliage scrolls. The other leaf (B) is filled with a large design of foliage branching from a central stem. Probably eleventh or twelfth century. 8461-1863

(A) H. $8\frac{3}{4}$ in., W. $5\frac{1}{4}$ in. (22.5 cm. \times 13.5 cm.).

(B) H. $8\frac{1}{4}$ in., W. 5 in. (21.5 cm. \times 13 cm.).

Acquired in London. Phot. 36103, 36104. **PLATE LXXII.**

Formerly mounted on the covers of a Bible, printed at Paris in 1552, in the Library.

The origin of these reliefs is probably the same as that of the previous number (2440-1856), which has on the lid the same arrangement of a circle and diagonals with the spaces filled with foliage. Rather similarly treated foliage appears on Lotharingan goldsmiths' work of the second half of the twelfth century; this date seems, however, a little late for the reliefs.

ITALIAN

CASKET of walnut wood covered with bone plaques, with half-length figures in elaborate borders of foliage with traces of colour and gilding. On the flat sliding lid are St. Julia, St. Darias, the Virgin, Christ, St. John the Baptist, St. Alexander, and St. Chrysanthus; on the front, St. Philip, St. Thomas, St. John the Evangelist, St. Peter, St. Paul, St. Andrew, St. Bartholomew, and St. James the Greater; on the back, St. Stephen, St. Mark, St. Jude, St. Matthew, St. James the Less, St. Simon, St. Mathias,

and St. Luke; on the one end, St. Nereus, St. Gregory, and St. Achilles; on the other, St. Justus and St. Pancratius. The name of each saint is incised on the background and was originally filled with coloured composition. Italian, probably twelfth century.

A 543-1910

L. 18½ in., H. 5½ in., W. 8 in. (48 cm. × 13.5 cm. × 20.5 cm.). Small portions of the borders are missing. Two holes cut at the one end and on the lid probably indicate the position of the fastenings.

Salting Bequest. Previously in the Douce (*Gentleman's Magazine*, N.S. V (1836), p. 381) and Spitzer (*Catalogue*, 1890, No. 14, Pl. VI; *Sale Catalogue*, 1893, No. 49) Collections. Exhibited at Manchester 1857 (Waring, *Art Treasures*, II, 1858, pp. 12, 13). Phot. 37962-37966. PLATES LXXIV, LXXV.

Westwood, p. 238, Nos. 654-658. *Portfolio of Ivories*, Pt. V. Molinier (*Les Ivoires*, pp. 152, 153) argues against a suggested Carolingian authorship. Goldschmidt, IV, No. 151.

The design of this casket is based on that of Byzantine examples such as the box in the Museo Nazionale at Florence (illustrated, Graeven, I, 35), but the representation of St. Peter holding the keys, the wards of which form letters, is characteristic of Western, not Byzantine, Art (Dalton, *Catalogue*, p. 55).

The figures on this casket show a considerable resemblance to those on the tympanum of the North doorway of the Cathedral of Troia in Apulia, which probably dates from the first quarter of the twelfth century. (M. Wackernagel, *Die Plastik des XIten und XIIten Jahrhunderts in Apulia*, 1911, Pl. XIVb and p. 51; Kingsley Porter, *Romanesque Sculpture*, 1923, Pl. 172, text, p. 15.) The borders may be compared with the foliage scrolls on the doorway of the Church of St. Nicola c Cataldo near Lecce (Wackernagel, *op. cit.*, p. 133) and with the lintel of the doorway of San Giusto at Lucca (Hamlin, *History of Ornament*, fig. 246, p. 242).

ST. JOSEPH'S SECOND DREAM. St. Joseph lies on a bed, his head resting on his left arm; behind him stands the angel with his right arm outstretched. In the background, to the right, is a tower-like building. Relief in ivory. Italian (School of Salerno?); eleventh or twelfth century.

701-1884

H. 6½ in., W. 4½ in. (16.5 cm. × 12 cm.). The ivory, which is stained to a brown colour, is split and much decayed towards the bottom.

From the Castellani Collection. Phot. 49471. PLATE LXXXIII.

Graeven, I, 57. G. Swarzenski, *Die Regensburger Buchmalerei*, 1901, p. 138 n. Bertaux, *L'Art dans l'Italie Méridionale*, 1904, p. 437. Lethaby, *Proceedings*, XXII (1907-08), p. 236. Kingsley Porter, *Romanesque Sculpture*, 1923, pp. 125, 236. Goldschmidt, IV, No. 134.

This relief, with another of the Presentation (No. 238-1867 in this Museum), a very similar relief with the First Dream of St. Joseph in the Musée Archéologique at Rouen (*Guide du Visiteur*, 1923, p. 23, fig. 32), a relief with the Annunciation in a private collection in Florence, a relief with the Visitation at Petrograd, two reliefs at Berlin representing the Crucifixion and the Betrayal (the lower part missing, K.F.M., I, Vöge, 67, 68. Volbach, *catalogue*, 587, 588), a relief at Sigmaringen with the Journey to Bethlehem, and a relief at Bologna with the Flight into Egypt (Graeven, II, 2; Stuhlfauth, *Die Altchristliche Elfenbeinplastik*, 1896, p. 29, n. 1, Pl. II), are perhaps part of a series of subjects from the life of Christ similar to that represented on the altarpiece at Salerno, which they nearly resemble in style; the composition of the scenes, as on this relief, closely following the same lines, though rather simplified.

A triptych with the Ascension and saints, a relief with two saints and another with the Crucifixion and the Maries at the Sepulchre, all in the Louvre, a similar relief with the Crucifixion

and the Entombment, in the Metropolitan Museum at New York, and another in the same Museum with the Creation of the animals (a composition similar to one of the Salerno panels), are closely allied in style. The Salerno ivories are attributed by Bertaux (*op. cit.*, p. 433, Pl. XIX) to the eleventh century and by Professor Venturi (*Storia*, II, pp. 631 ff.) to the eleventh or twelfth century. See also p. 76. This altarpiece (a number of casts of which are exhibited) has been associated with the artistic movement which found a centre at the great Benedictine monastery of Montecassino; the iconography follows the Byzantine tradition with certain Oriental (Egyptian) details (Bertaux, *op. cit.*, p. 434), though other details of costume, etc., point to local workmanship.

Professor Bertaux makes the tentative suggestion that these two ivories were intended for book-covers, but it is more probable that, with the reliefs mentioned above, they formed part of a large composition such as an altarfront or retable. A number of ivory reliefs, probably belonging to a similar altarpiece of the Carolingian period, are illustrated by Dr. Goldschmidt (II, Nos. 4-17). See also Nos. 144-1866, 145-1866, 378-1871, in this Museum.

THE PRESENTATION. On the left, St. Joseph, holding two doves on a drapery which hangs down over his hands, stands behind the Virgin, who presents the Child to St. Simeon. On the right is St. Anna standing with uplifted hands looking upwards. In the centre is a small altar bearing a cross; behind, a pillar supports a plain double canopy. Relief in ivory with a plain narrow border, School of Salerno (?); eleventh or twelfth century.

238-1867

H. 6½ in., W. 4½ in. (16.5 cm. × 10.5 cm.). The ivory is very white in colour; the border is chipped in places.

From the Webb Collection. Phot. 37961. PLATE LXXIII.

W. Maskell, p. 92. Westwood, p. 59, No. 133. Bertaux, *L'Art dans L'Italie Méridionale*, p. 437. See notes to 701-1884.

SPANISH

THE DEPOSITION. The body of Christ is partially detached from the cross, His head droops down upon the head of the Virgin, His arms fall on her shoulders; behind is another woman. To the right, Joseph of Arimathea stands on a high three-legged stool supporting the body; and below, Nicodemus crouches to remove the nails from the feet. On the semi-circular ends of the arms of the cross are the letters Λ and Π ; above are two flying angels holding napkins. The border is composed of conventional foliage scrolls. Relief in ivory. Probably Spanish; eleventh or twelfth century.

3-1872

H. 8½ in., W. 4½ in. (21.5 cm. × 12 cm.).

From the Webb Collection. Phot. 54146. PLATE LXXVI.

W. Maskell, p. 142. J. Romilly Allen, *Christian Symbolism*, 1887, p. 148. Volbach, *Mittelalterliche Elfenbeinarbeiten*, No. 40. Goldschmidt, IV, No. 102. Messrs. Prior and Gardner (*Medieval Figure Sculpture*, p. 137) make a not very convincing comparison with the sculptured angels at Bradford-on-Avon (*op. cit.*, fig. 114).

This relief was formerly described as English, but it has been recently suggested by Dr. Gold-

schmidt that it is more probably Spanish and, while it is difficult to point to any very close parallels, it does bear a certain resemblance to an ivory casket carved with the Beatitudes, in the Museo Arqueológico at Madrid, formerly in San Isidoro at León (Kingsley Porter, *Romanesque Sculpture*, 1923, Pls. 651-653), and also with the *Arca Santa* in the *Camara Santa* at Oviedo (dated 1075). See also the chapter on Early Spanish Ivories in Kingsley Porter, *op. cit.*, pp. 37 ff.

HEAD OF A TAU-CROSS, formed of two half-serpents, their bodies joining in the centre, their heads twisted round underneath. On either side, in the middle, under a round arch are figures of a bishop with a staff and a saint holding a book. Set with uncut gems. Spanish; eleventh century (?). 262-1867



FIG. 23

H. 2 in., L. $6\frac{1}{2}$ in. (5 cm. \times 16.5 cm.).

From the Webb Collection. Phot. 36099, 36100. Figs. 22, 23.

W. Maskell, p. 105. Dr. Lee, *Archæologia*, LI (1888), p. 356.

Goldschmidt, IV (1926), No. 76.

Both Maskell and Sir Hercules Read (*Archæologia*, LVIII (1903), p. 409) question the genuineness of this piece. The form presents some very unusual features; so far as is known, the design of two half-serpents with recurved heads is confined to the Eastern Church (two examples, of later date, are shown in the same case and another is in the Department of Metalwork), but the vestments worn by the bishop are those of the Western Church, and it is difficult to imagine any country where the two forms would have been used together.

Dr. Goldschmidt accepts the tau as genuine and ascribes it to Spain in the eleventh century.



FIG. 22

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List of Abbreviations used for Periodicals

- Berlin Jahrbuch* = *Königliche Preussische Kunstsammlungen. Jahrbuch*.
- Bonner Jahrbücher* = *Jahrbücher des Vereins von Alterthums Freunden in Rheinlande*.
- Fond. Piot. Mon. et Mém.* = *Paris, Academie des Inscriptions. Fondation Piot. Monuments et Mémoires*.
- Gött. gel. Anz.* = *Göttingische gelehrte Anzeigen*.
- Proceedings* = *Proceeding of the Royal Society of Antiquaries*.
- Repertorium* = *Repertorium für Kunstwissenschaft*.
- Röm. Mitt.* = *Rome, Kaiser Deuts. Archäol. Inst. Mittheilungen*.
- Vienna Jahrbuch* = *Kunsthistorische Sammlungen des Kaiserhauses. Jahrbuch*.

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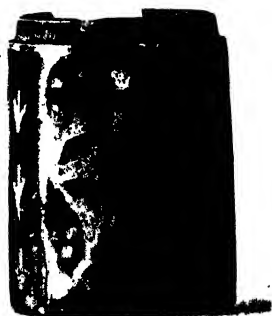
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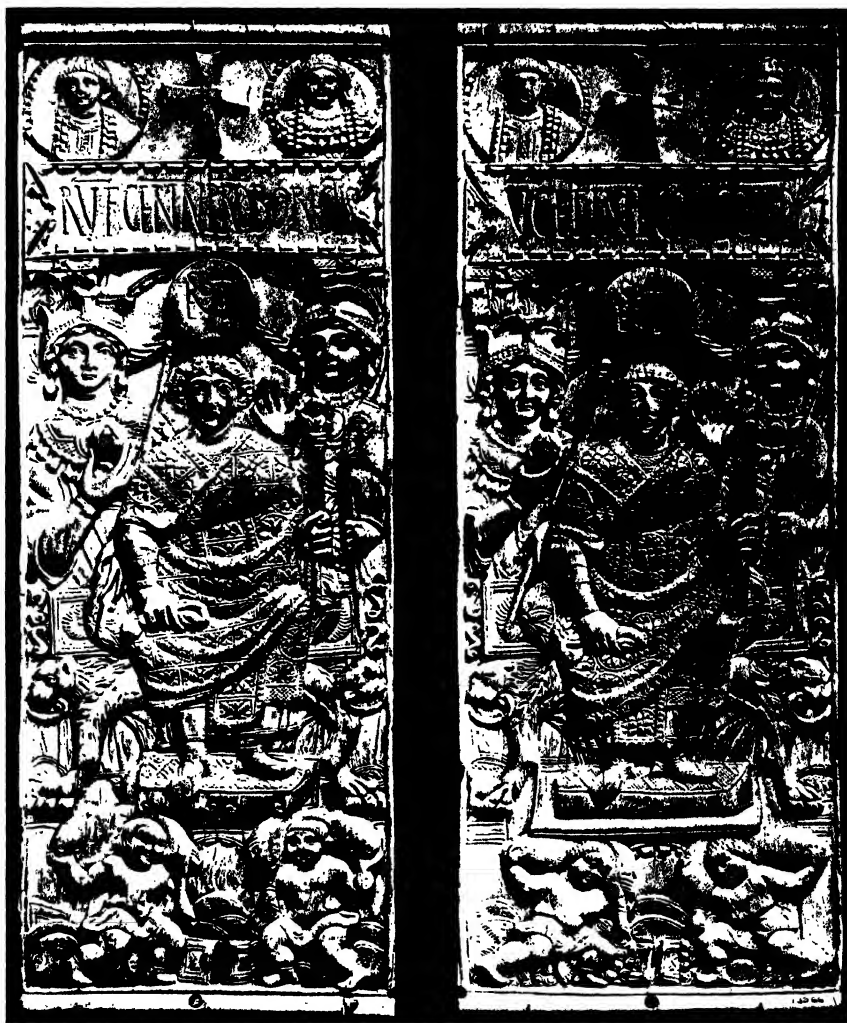
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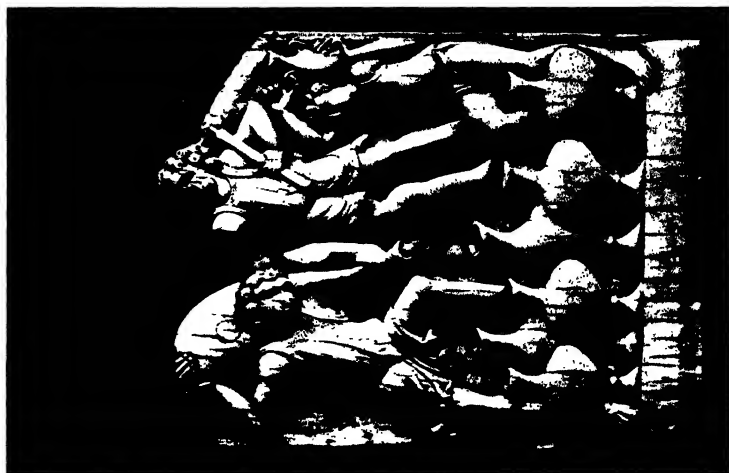
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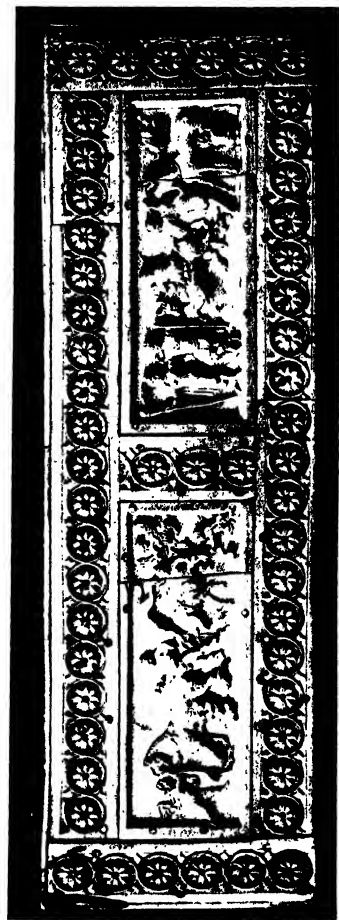
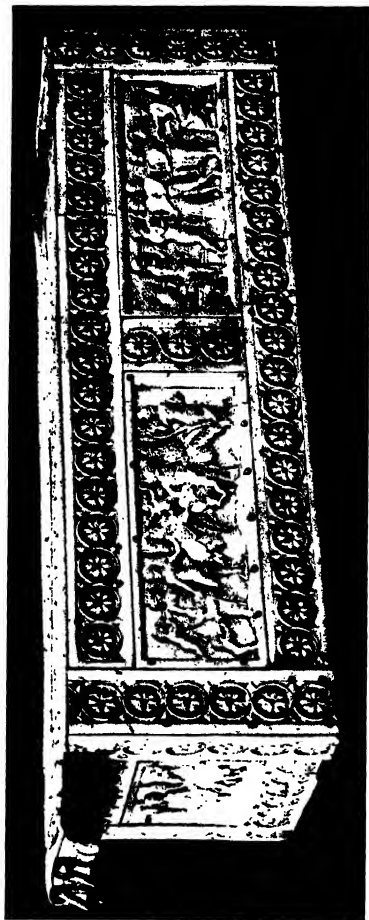


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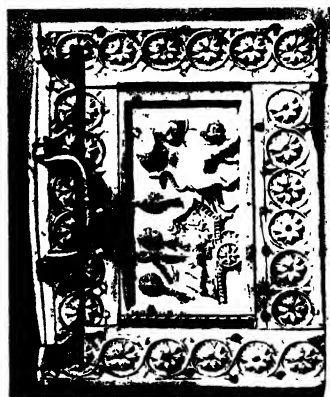
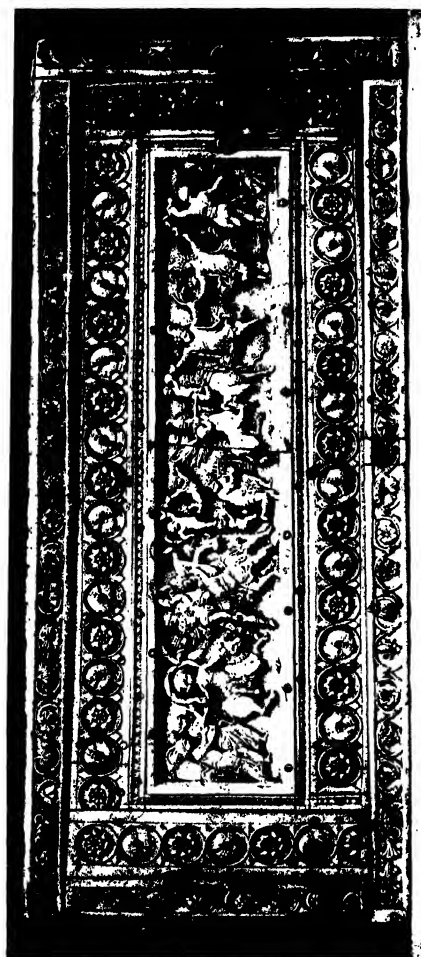


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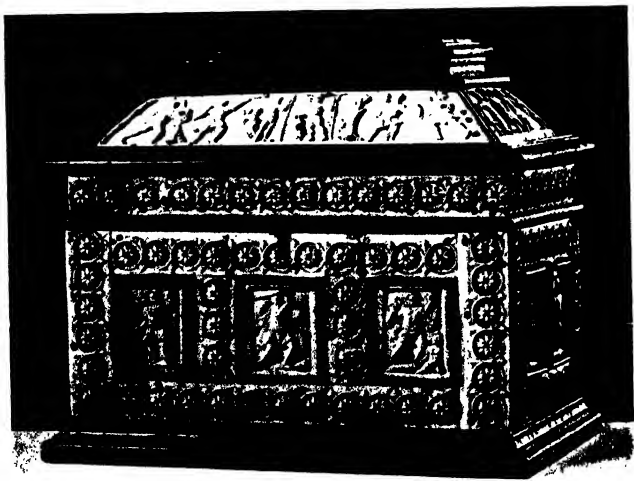
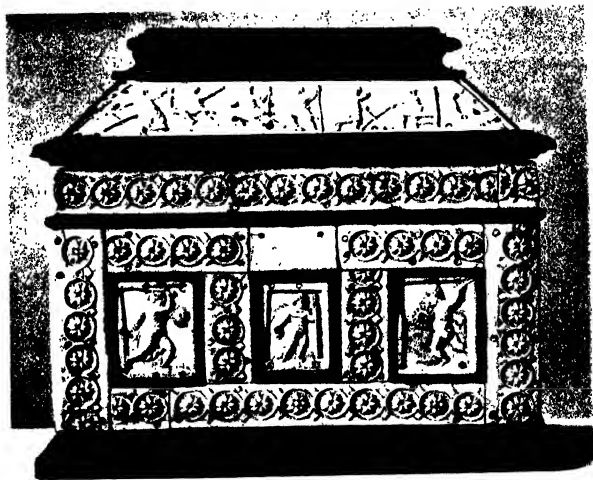




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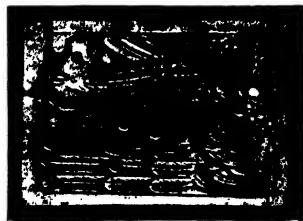
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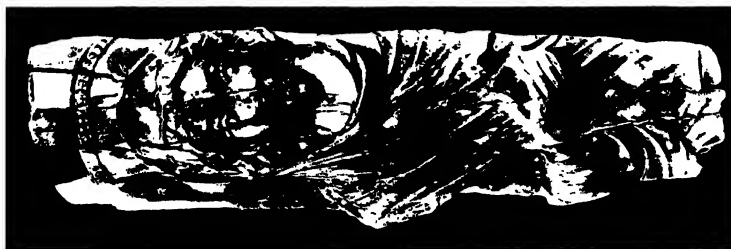
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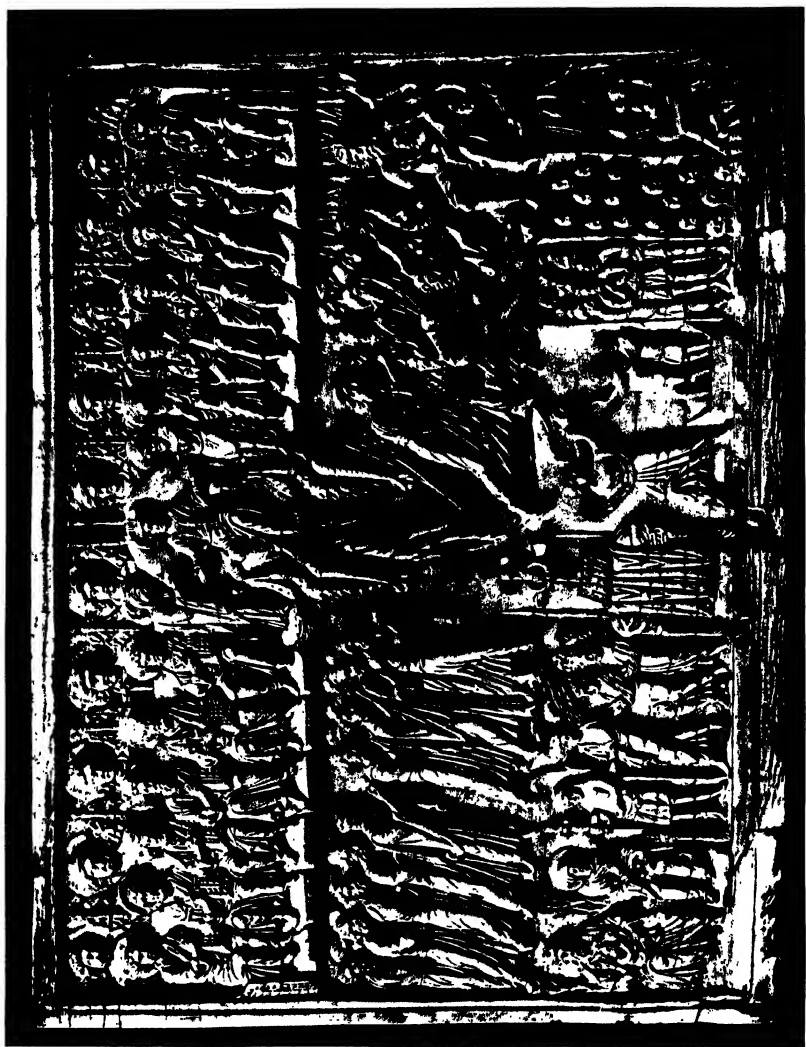
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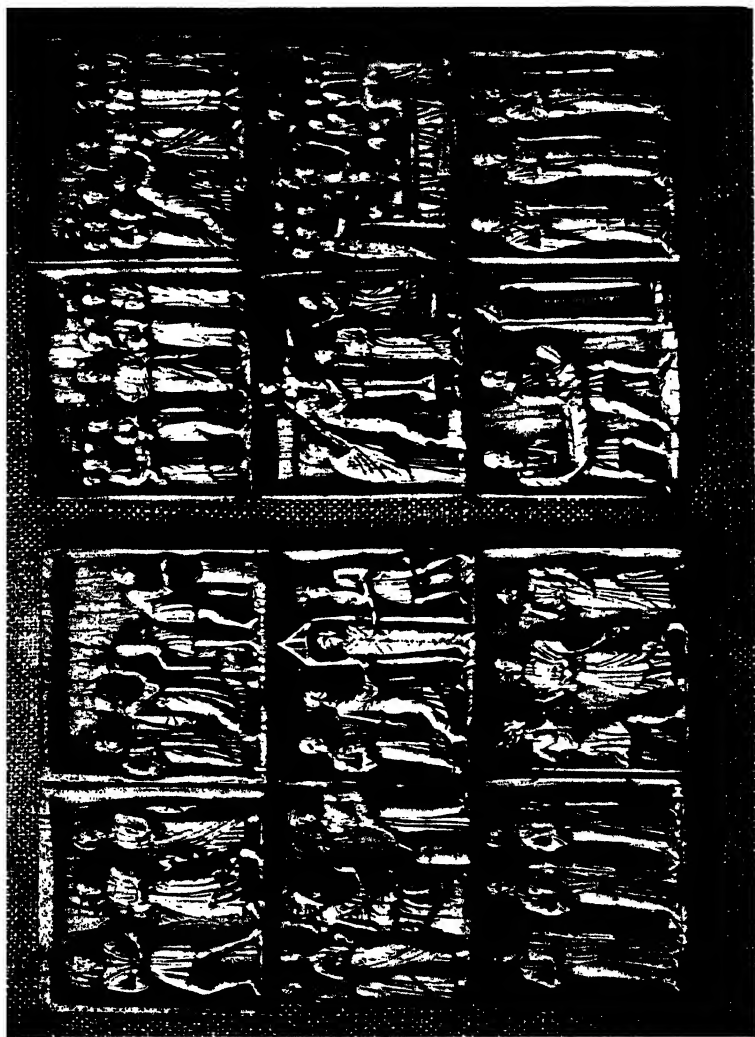


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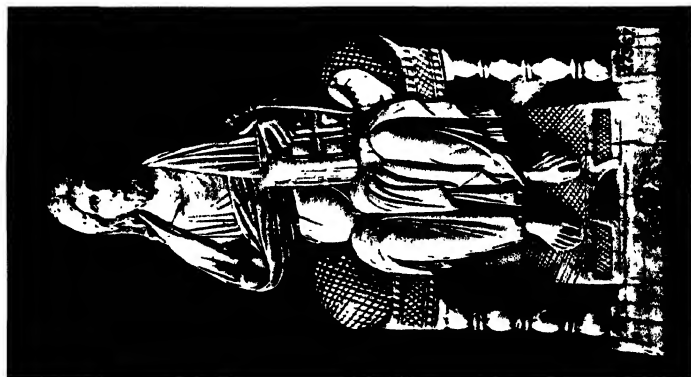




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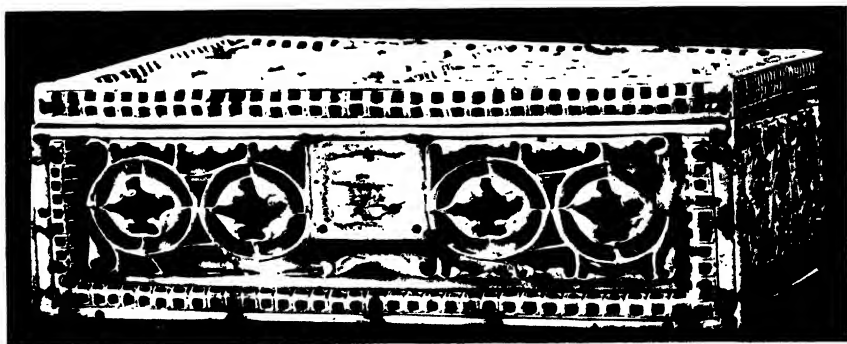
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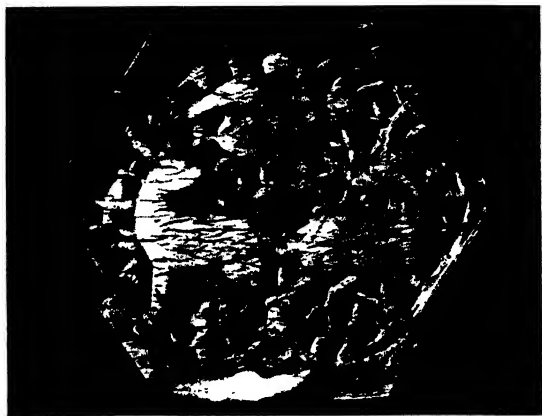
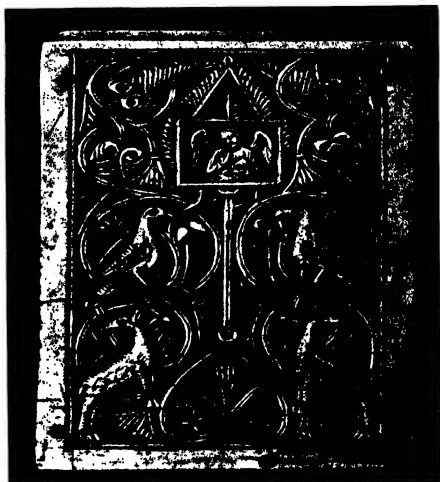
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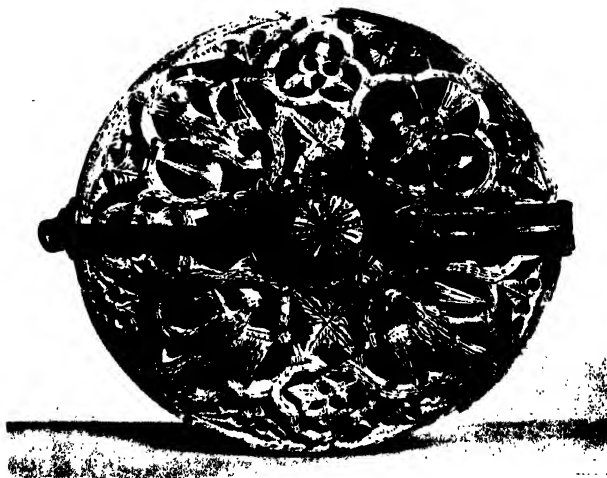
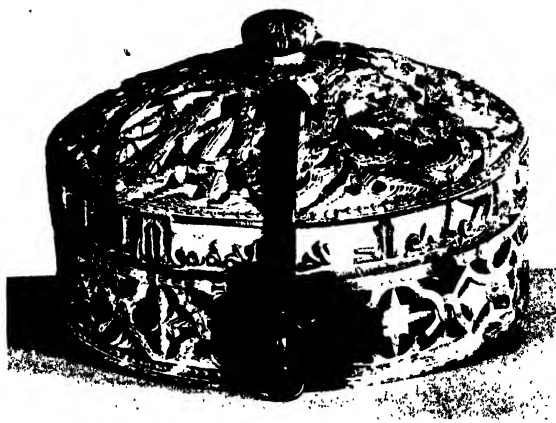
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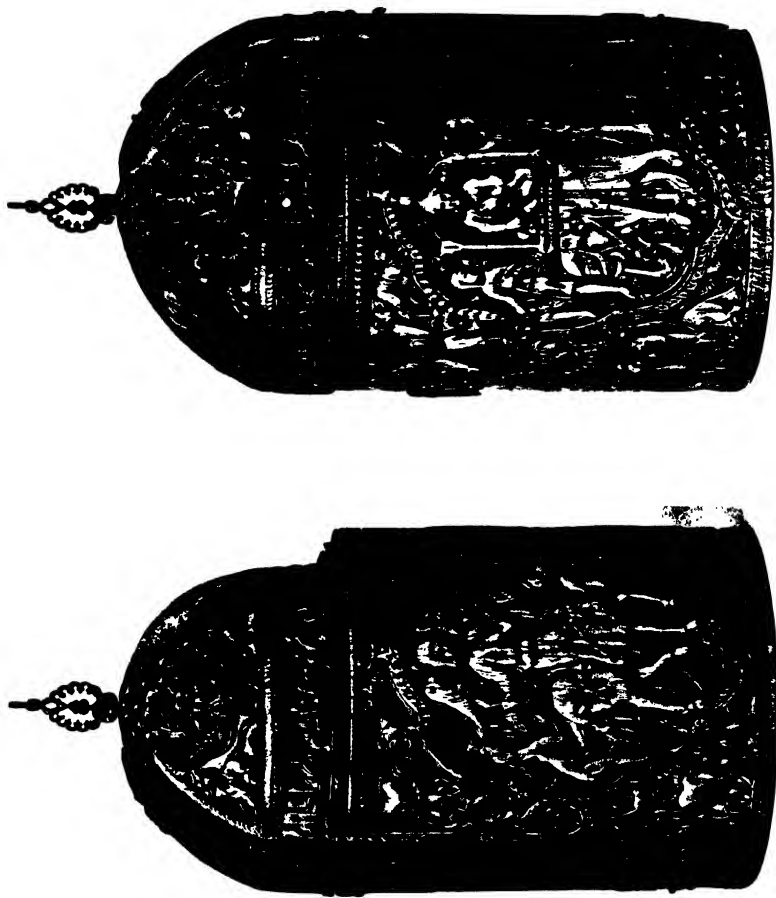


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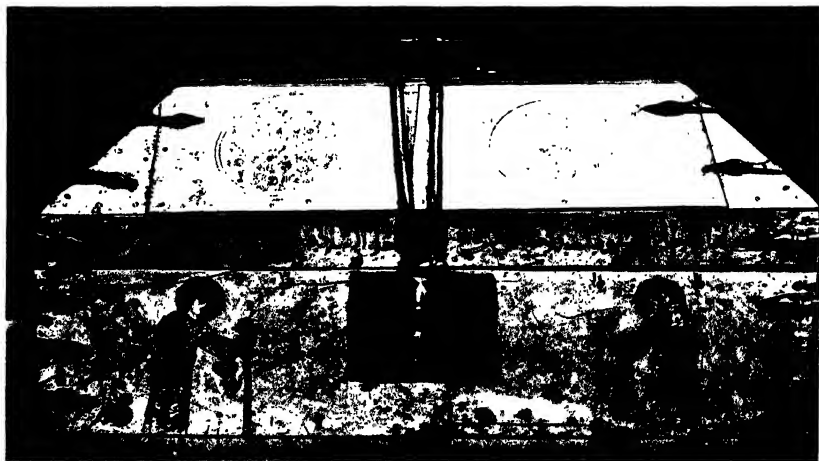
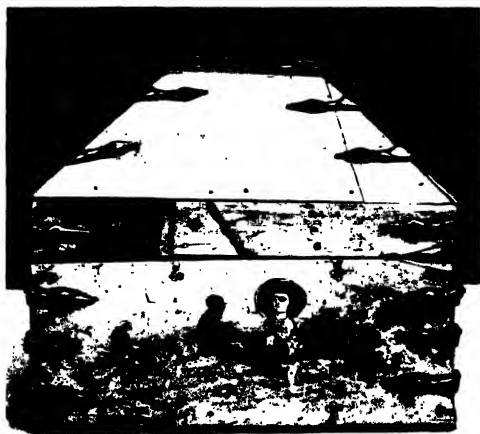
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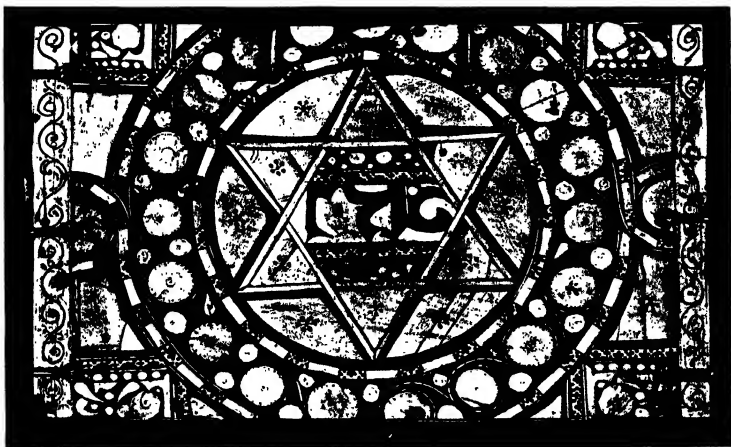
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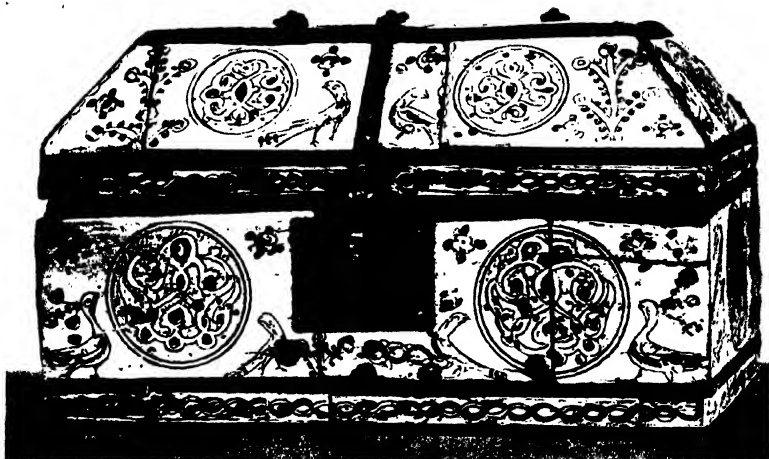
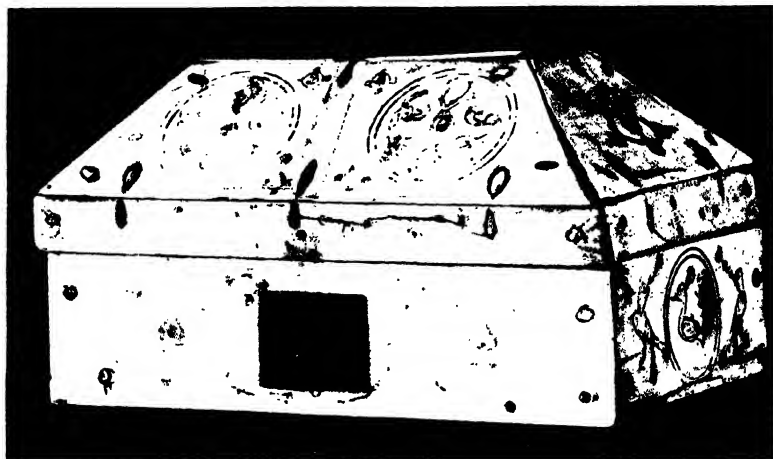
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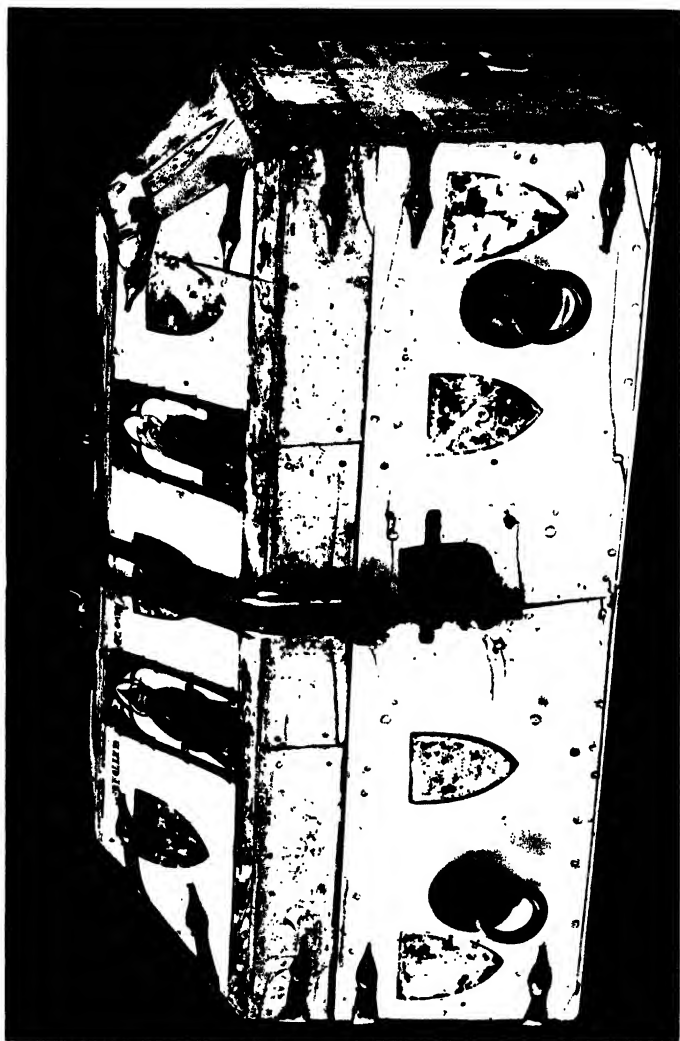


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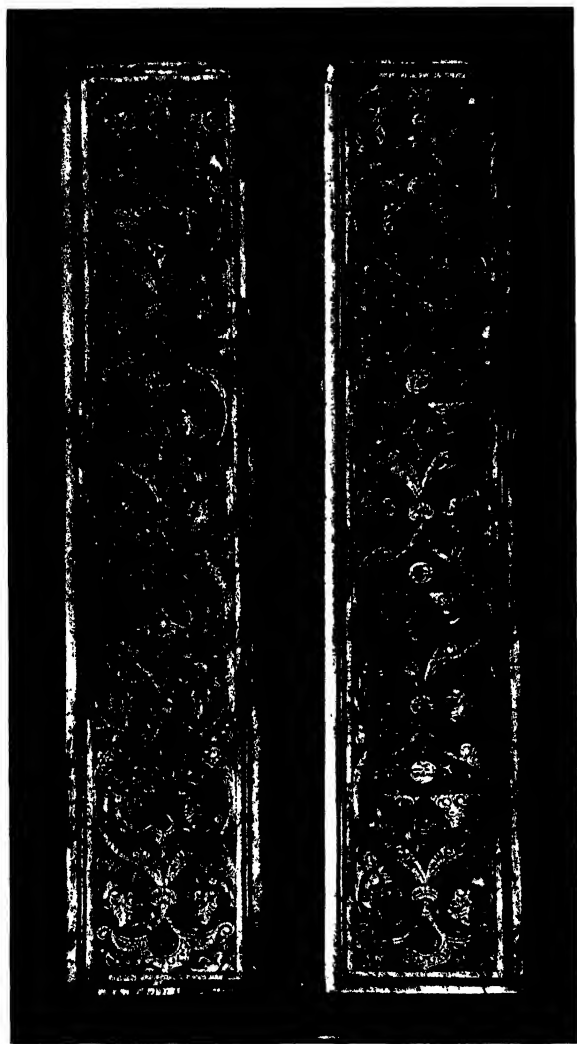
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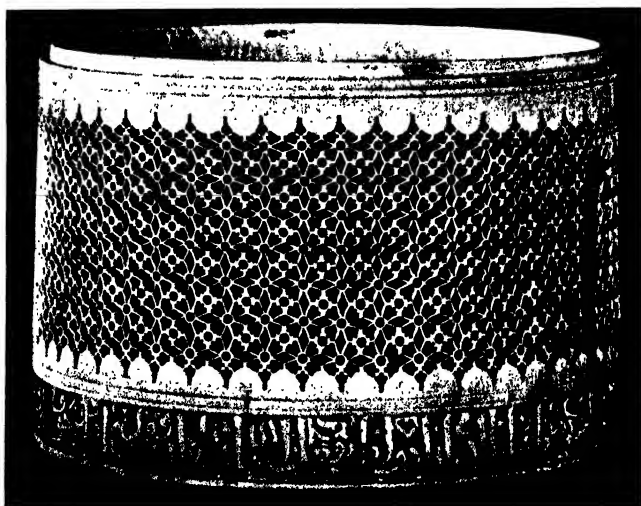
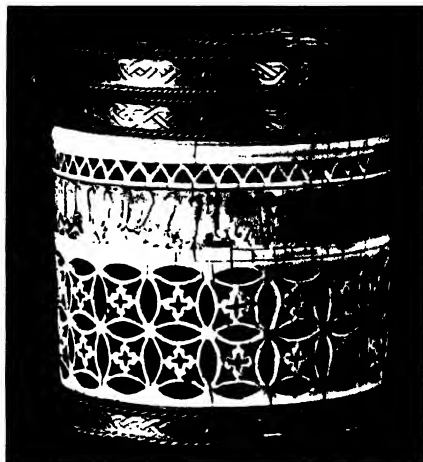
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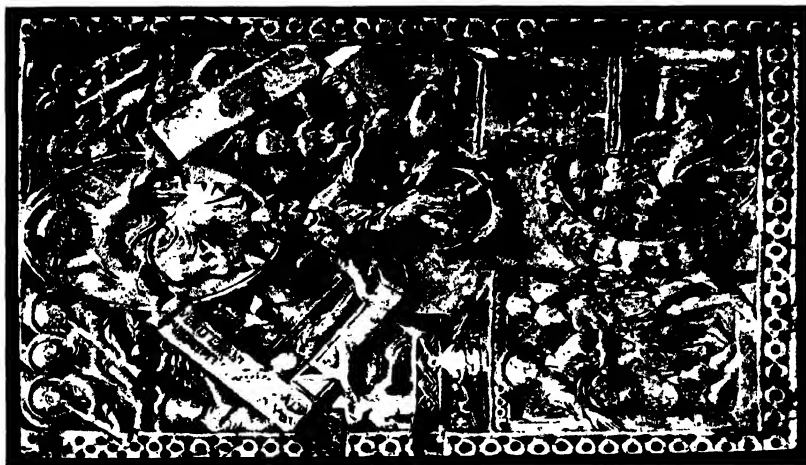


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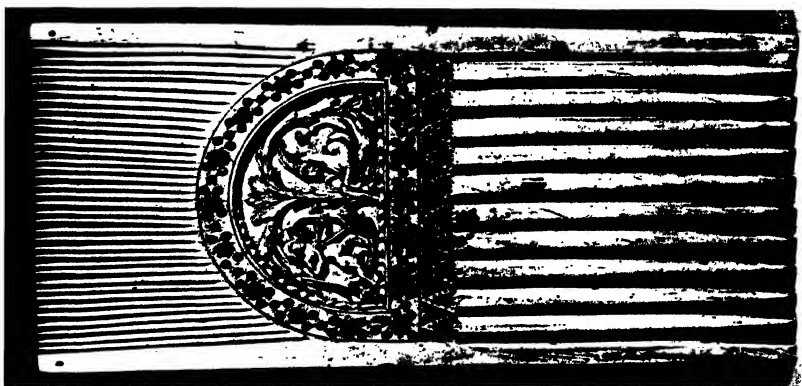




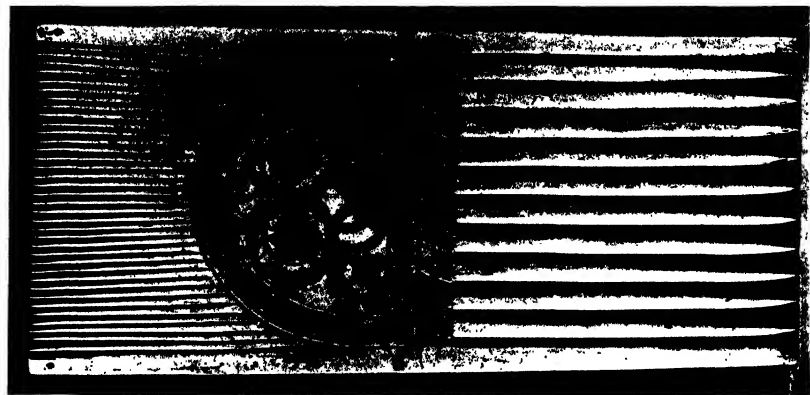
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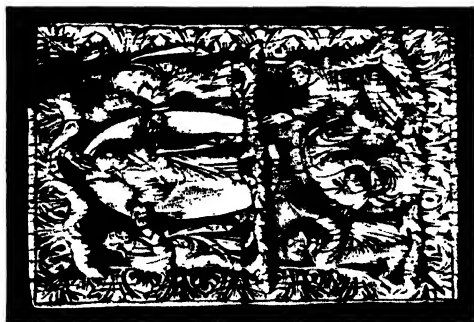




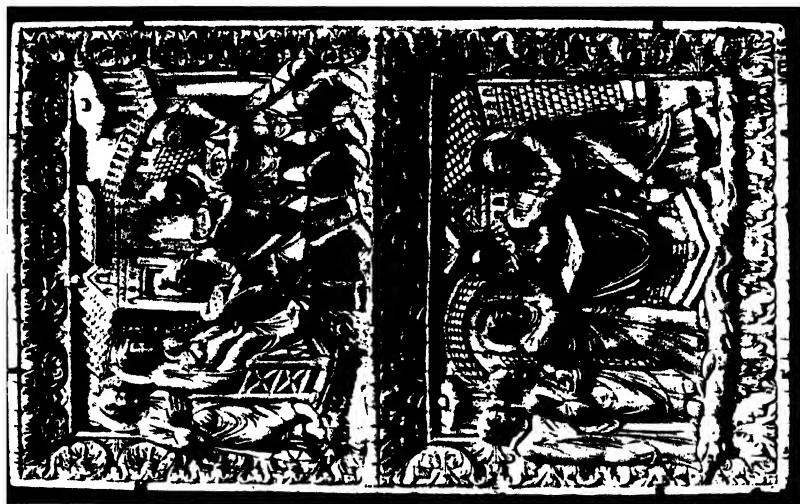
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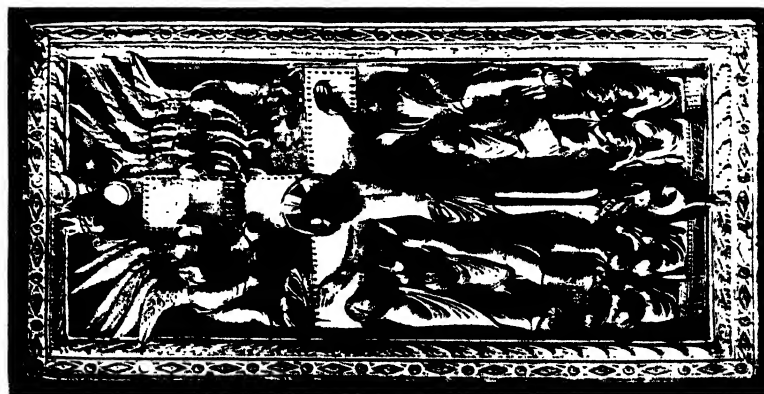
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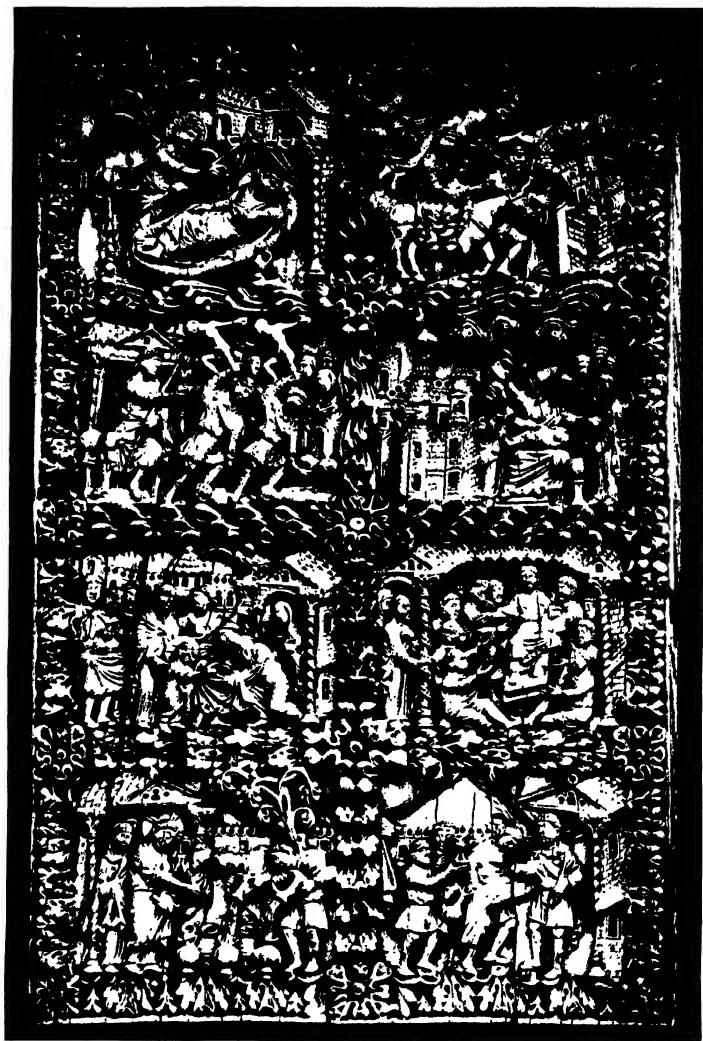
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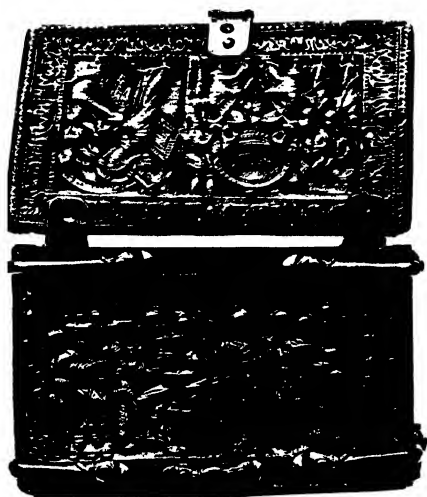
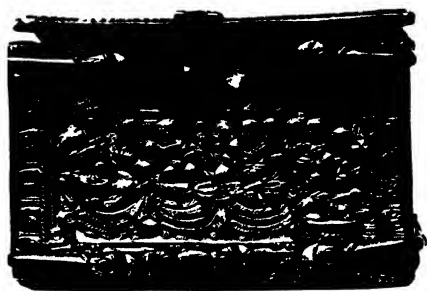
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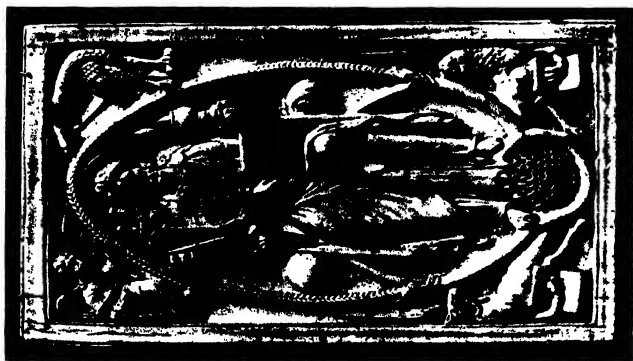
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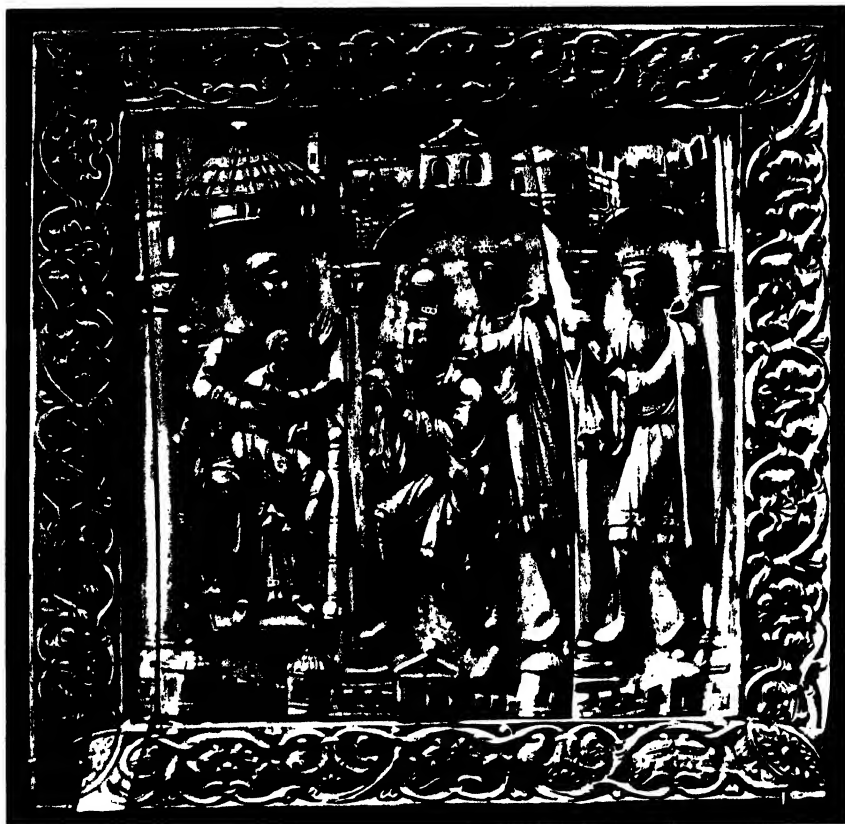


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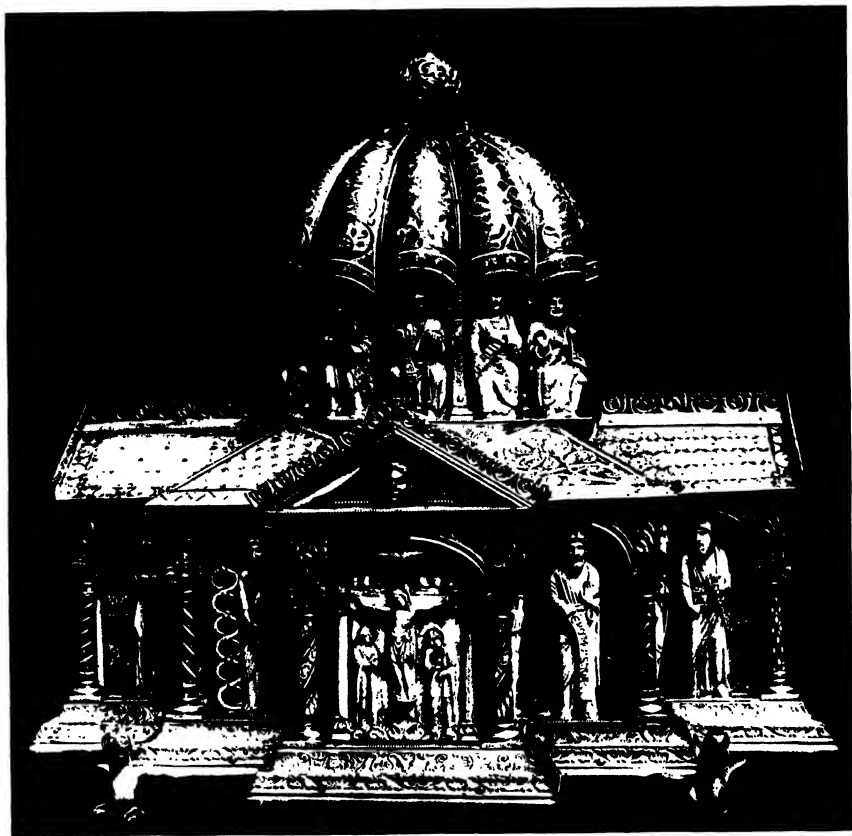
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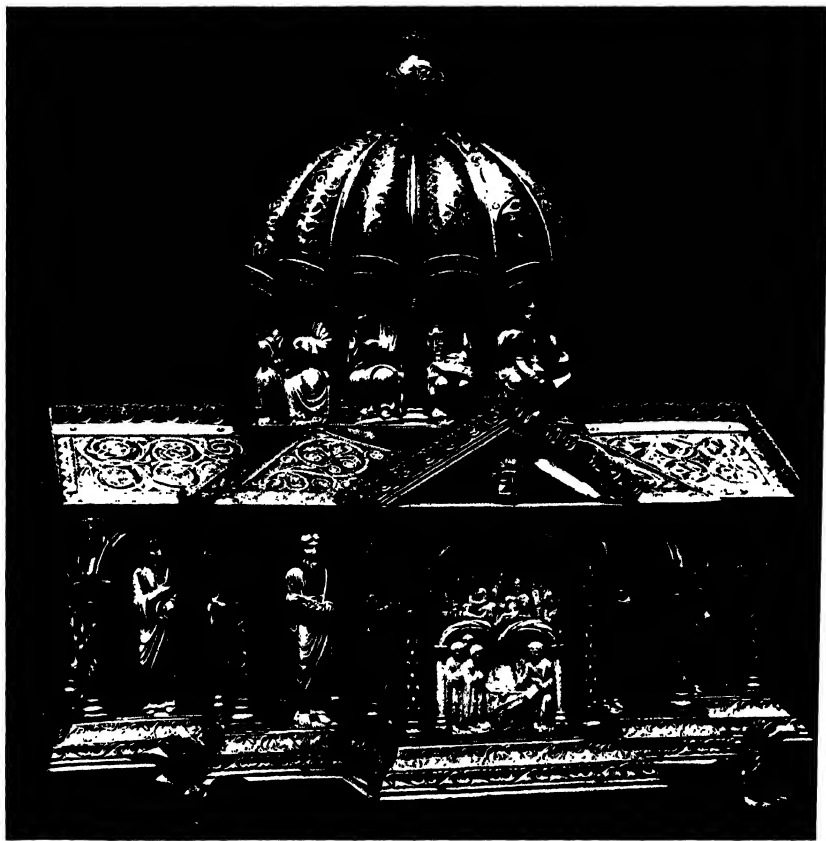
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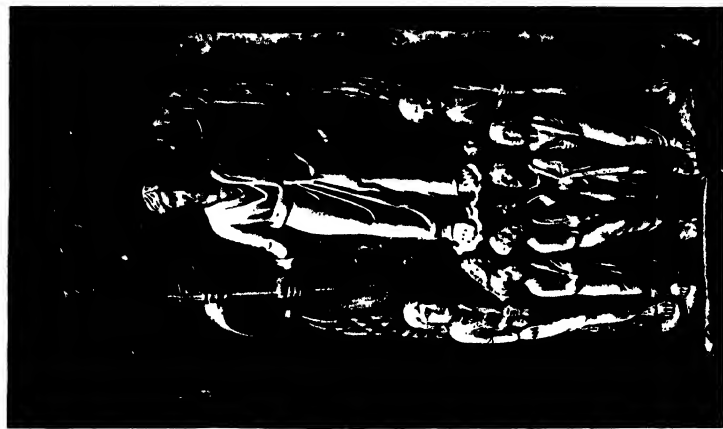
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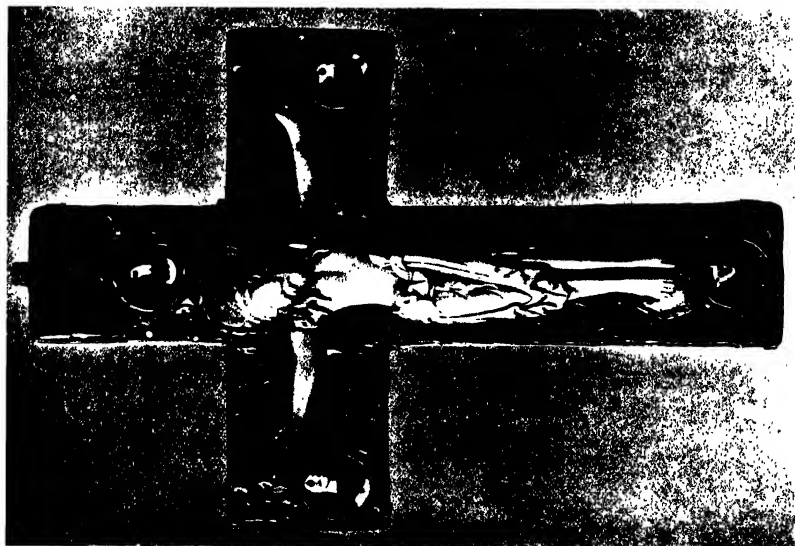
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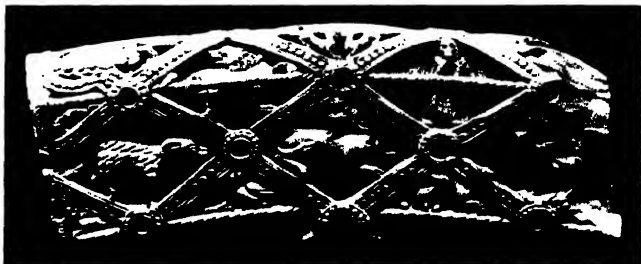
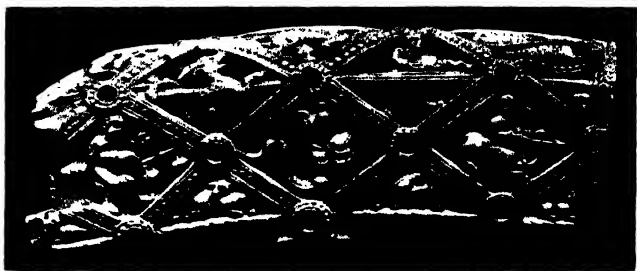


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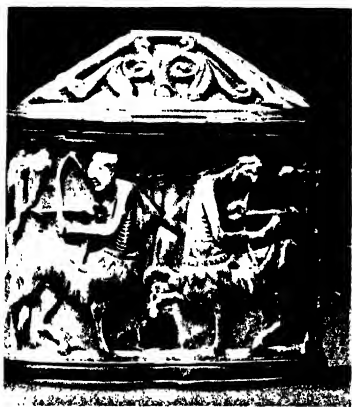
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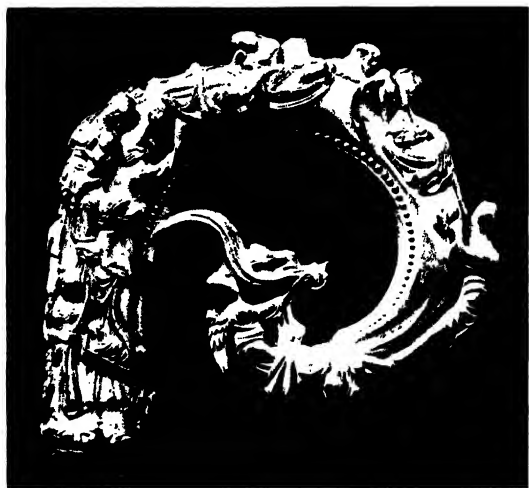
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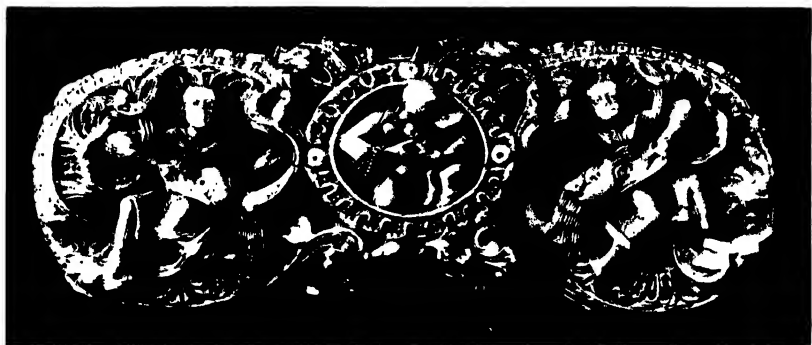
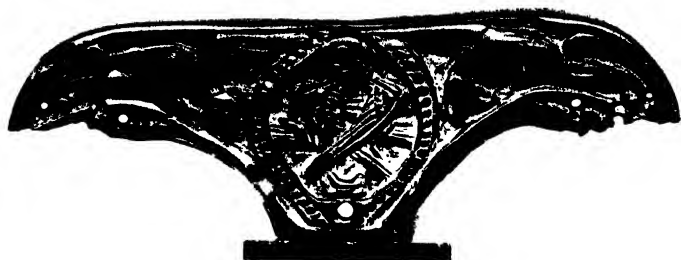
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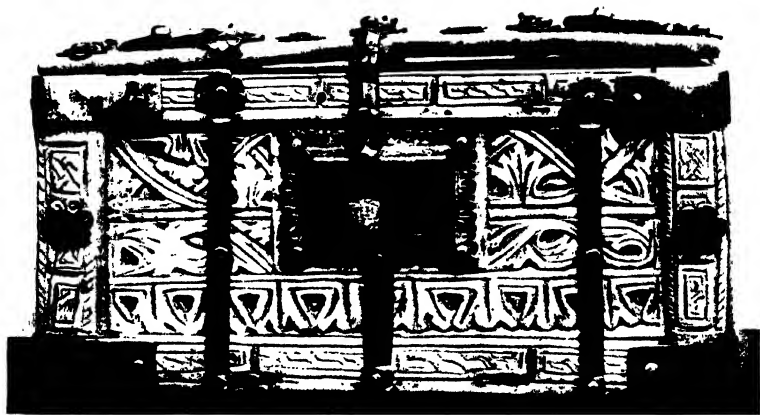
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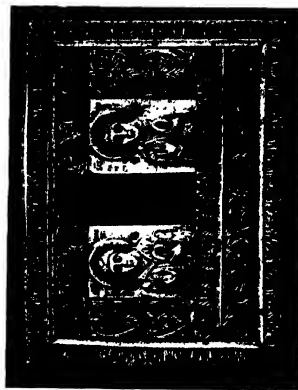
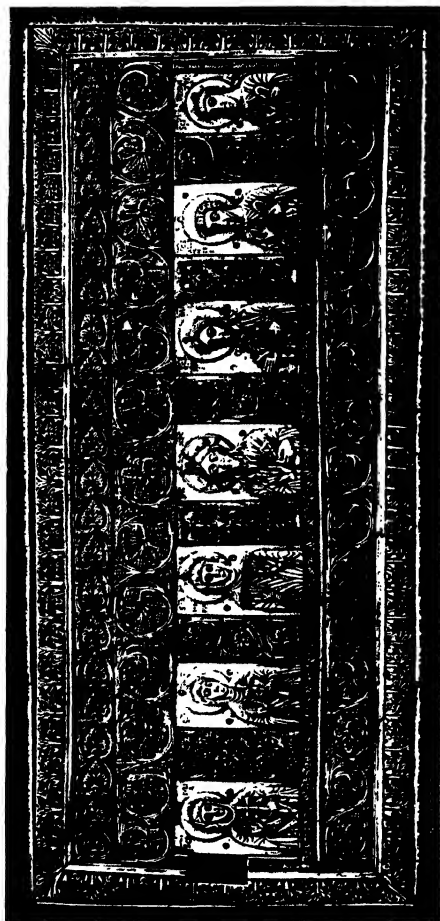


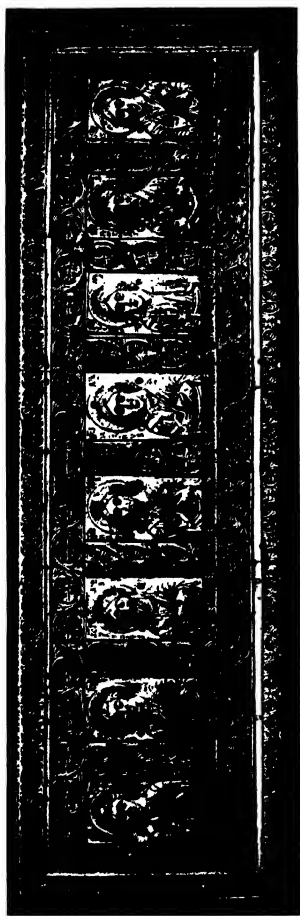


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